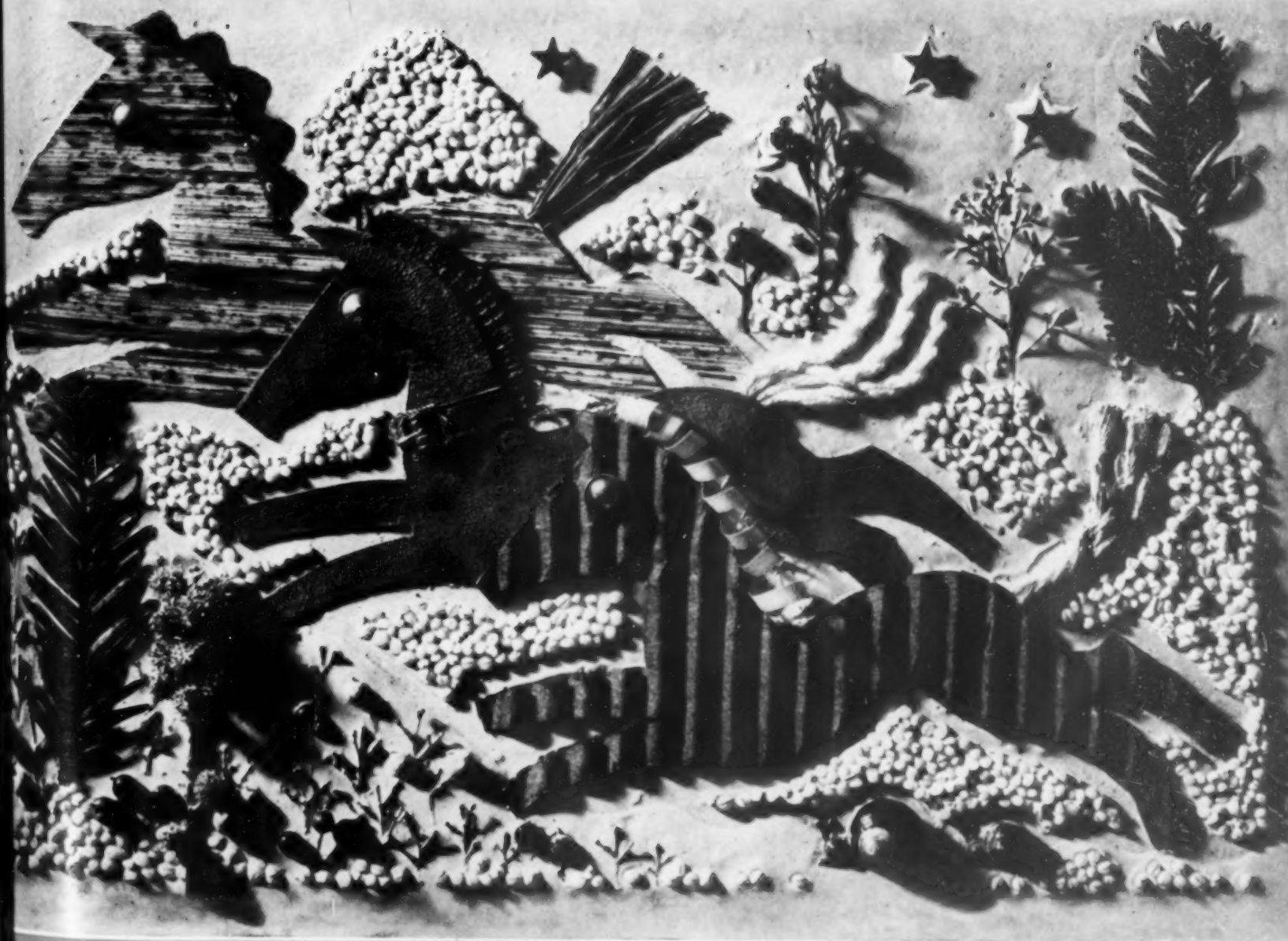


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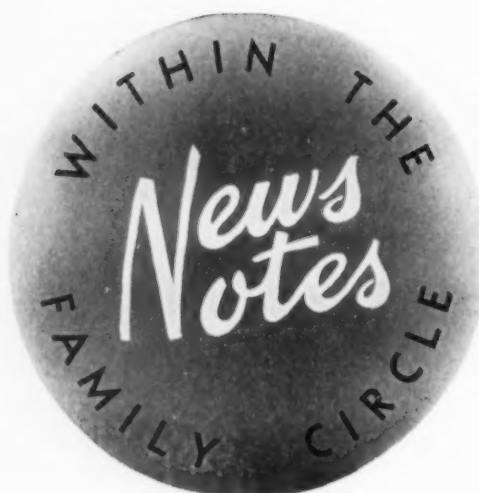


PEDRO
J. LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

FEBRUARY 1945

MATERIALS AND EQUIPMENT

VOLUME
44
NUMBER
6
50 CENTS



A SUCCESSFUL ART LEAGUE

Have you often planned to start an art league in your school, but were not sure just how to begin? Here's the answer in the story of a successful art league operated by Woodworth High School of Cincinnati, Ohio. You'll find loads of information and inspiration in this mimeographed plan that contains all the details of operation, including purpose, membership, supervision, dues, purchases, and results.

We'll be glad to send you this copy of A Successful Art League for just ten cents to cover the cost of mimeographing. Send your request before March 31, 1945, to Secretary, *School Arts Magazine*, 152 Printers Bldg., Worcester 8, Mass.

ATTENTION: TEACHERS IN NEW ENGLAND

The New York, New Haven, and Hartford Railroad Company has prepared a series of slide films for an S. V. E. projector that will be loaned to teachers in New England. The railroad also has eight transportation posters, research units, and reference booklets on "History of a Great Railroad" and "Railroad Power" that will be sent upon request. Be sure to state the date that you want the films. Write to Mr. S. A. Boyer, Assistant to the President, The New Haven Railroad, Room 493, South Station, Boston 10, Massachusetts. This offer is limited to teachers in the New England area.

"LET'S TRY CHINESE"

Sounds exciting? Wait until you've given your classes a few of the twenty-six vocabulary words to draw with brush and ink—you won't be able to stop them! There are also twelve common American first names written in this language of one quarter of the world's population—and, as a fitting climax, there are four sample sentences for practice reading and writing.

Art students will be doubly interested in this pamphlet of the American Council Institute of Pacific Relations when they learn that the Chinese language is an outgrowth of that earliest form of art, picture writing. Send 28 cents for your copy to Secretary, The Family Circle, 152 Printers Bldg., Worcester 8, Mass., before March 31, 1945.

EASTERN ARTS ASSOCIATION

On November 19 an enthusiastic group of over 100 art educators from New York and New Jersey spent the entire day at the Brooklyn Museum, getting acquainted with the museum and its staff.

WESTERN ARTS ASSOCIATION

The Western Arts Convention will be held April 11-14 in St. Louis, Missouri, with headquarters at Hotel Jefferson. General Program Chairman is Miss Lucia Mysch, Associate Professor of Art, Ball State Teachers College, Muncie, Indiana. Superintendent Hickey is General Chairman, with Herbert Jackson, Consultant in Art, and Warren K. Begeman, Director of Tech. Ed. and Ind. Arts, as Associate Chairmen.

PACIFIC ARTS ASSOCIATION

The officers of the Pacific Arts Association for the 1944-45 year are as follows: President, Maud V. Elmer, Supervisor of Art, Seattle, Washington; First Vice-president, Prof. Walter F. Isaacs, Director of the School of Art, University of Washington; Second Vice-president, Robert Tyler Davis, Director of Portland Art Museum; Third Vice-president, Mrs. Louise Hawley Noon, Manager, Noon Art Gallery; Secretary, Elidia Salverson, Secretary and President, Seattle Elementary Art Teacher's Club, holds many other offices; Treasurer, Mary Swerer, Art Faculty Member, Eastern College of Education, Cheney, Washington.

ECUADOR, SNOW ON THE EQUATOR

Here's another booklet from the Superintendent of Documents, this time on Ecuador, the land with a colorful past and a promising future.

Incas once walked along the ancient roads that still criss-cross the country, Simon Bolivar, "George Washington" of South America, came to the aid of Ecuador in her fight for freedom from Spanish rule and Charles Darwin got his idea for the theory of evolution in her Galapagos Islands. To be modern for a moment, the important Balsa wood, used in making airplanes and life rafts, is found chiefly in Ecuador.

As in all of these booklets, this one is seasoned with pictures of beautiful churches and convents, even drawings of the principal resources. Send 10 cents to the Superintendent of Documents, U.S. Govt. Printing Office, Washington, D. C. or 11 cents for forwarding the request to the Secretary, *School Arts Magazine*, 152 Printers Bldg., Worcester 8, Mass., before March 31.

HONDURAS, "ATHENS OF AMERICA"

You'll be fascinated with this booklet on Honduras, Central America, from the time you view the snarling Mayan monster on page one until you reach the picture of a hand rubber press on the final page.

Bananas are the chief export of this little nation, one of the first Allied countries to plant a flag on African soil in the liberation. If you are interested in learning more about this nation whose ancient courts and temples date back to the first century, send ten cents to the Superintendent of Documents, U.S. Govt. Printing Office, Washington 25, D.C. or send 11 cents to your Secretary, *School Arts Magazine*, 152 Printers Bldg., Worcester 8, Mass., before March 31.

CONDUCTED HISTORICAL TOUR OF NAVAHO LAND

"The Navaho" is another valuable leaflet put out by the Southwestern Museum, and you'll wish there were more than forty-five pages when you reach the last of the twenty illustrations, a reproduction of a water color by the Navaho artist, Gerald Nailor. The pictures cover everything from the beautiful silver work of these people to the shy little shepherdesses that eye you doubtfully from page seven.

Although it costs only 33 cents, this leaflet is really a complete text on Navaho life. Written in an interesting style, it covers the history, crafts, social life, religion, recreation, and painting of the colorful Navaho nation.

If you want a copy of "The Navaho" send 33 cents to Secretary of the *School Arts Family*, 152 Printers Building, Worcester 8, Mass., before March 31, 1945.

KACHINA—CATECHISM OF THE INDIANS

Dolls have always been fascinating to children and grown-ups alike, and the Kachina dolls of the Hopi Indians are no exception. Learn all about their symbolic meanings, how they are made and used in the Southwest museum's leaflet, *Kachina Dolls*. The seven pages are chock-full of information about these fascinating carved dolls and the part they play in the religion and mythology of the Indians. Want to see them as well as read about them?

Send 13 cents for your copy of *Kachina Dolls* to Secretary of the *School Arts Family*, 152 Printers Building, Worcester 8, Mass., before March 31, 1945.

INDIAN MAP OF THE UNITED STATES

This big 22- by 34-inch map in full colors gives you the location of over 100 of the Indian Tribes in the United States, from the coming of the *Mayflower* to the present day. You'll find the names of famous Indian chiefs, historical figures such as General Custer and Daniel Boone, California missions, historic trails, and pictures of Indian crafts, as well as the location of some of the natural wonders of this great country of ours.

Here are some of the answers that will interest you and your classes: What Indian tribes lived in your state, perhaps camped on the very spot where your school is standing? What tribes lived along the Pacific and Atlantic coasts, in the Great Lakes region? It's just like taking a trip along the Indian trails of yesteryear. I will be glad to have the Friendship Press send you a copy of this map if you will simply send 28 cents to the Secretary of the *School Arts Family*, 152 Printers Building, Worcester 8, Massachusetts. This offer, however, is limited to those orders received before March 31, 1945.





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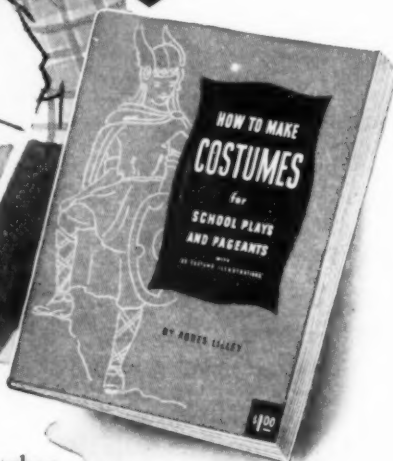
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THE FEBRUARY COVER

By Esther deLemos Morton

A Montage from kitchen, sewing basket, and garden, combined with Gesso which is based upon the repeat of three simple cut-out forms. These various materials were sunken into a background of soft Gesso.

The pebbled effect is pearl barley, horses are of red suede, bamboo husk, and dark corrugated paper. Rickrack braid, fringed burlap, and paper pencil curls comprise the manes of the horses, and raffia, curtain fringe, and rope make the tails.

The foliage is represented by Redwood leaves and common garden berries with sprigs from shrubs. Two seashells inspired the snails and the stars are novelty thumbtacks.

With each student contributing small articles to a classroom collection of materials for this type of experiment what a variety of effects and inspirations could come forth.

INTRODUCTION TO THE FEBRUARY NUMBER

By Alliston Greene

★ Good equipment and materials are very essential for successful results in any department. Our forefathers did remarkably well with the little they had to work with. They depended more upon the hands as they directed the more or less primitive tools with which they produced articles of domestic utility or artistic decoration. For this reason, collectors pay fabulous prices for hand-wrought "Antiques."

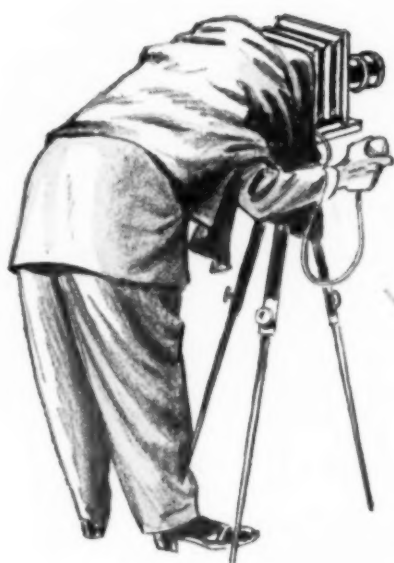
★ Workers in the arts today, however, must have material and tools of the latest design, many of them operated by power. These modern pieces of equipment are to be recommended for much that is produced in schools of art and industry; but the trained hand is as important today, if not more so, than in the days of our ancestors. Not only for its physical but for the mental and ethical effect upon growing boys and girls do we emphasize hand work—handicrafts. As so truly stated by Maud Ellsworth, Director of Elementary School Art, Lawrence, Kansas, in her article "Art Materials Native to Kansas," page 184, "Those of us who teach art know that handicraft is one way to build into our people the self-discipline and awareness necessary in a democratic society." Thus it is that the articles published in *School Arts* represent work done with the hands by children of all grades, using various kinds of tools, equipment, and material.

★ This February issue of *School Arts* is yearly known as the "Materials and Equipment" Number. In it you will find and enjoy reading the splendid contributions of such art teachers and supervisors as Miss Ellsworth, quoted above, which is a good place to start in introducing the February Number.

★ This contributor has suggested an art teaching idea which may and should be adopted by teachers everywhere and adapted to the localities in which they live. "We need not always send to foreign shores for reed and raffia, when a wealth of basketry materials grows all about us." This is true of many other kinds of native craft material right in our own community. "A greater respect for one's community comes with making things of worth and beauty from its own products." Coasters and hot dish pads are about as practical and

(Continued on page 5-a)

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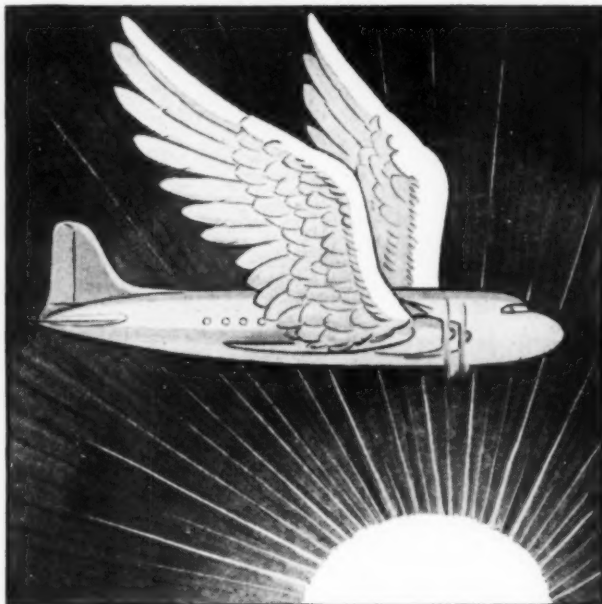


Night

*A*N AIRPLANE has no morals. It cannot distinguish between good and evil. Its role in world society and its future contributions to our civilization depend entirely upon how it is used by man.

The dominance of the airplane in World War II is proved. It has achieved deadly effectiveness, within a vastly expanded radius. Competent observers have predicted that, if another air war is waged, the resultant havoc may bring the collapse of our civilization.

To whatever extent this is possible, it is corollarily true that the airplane offers equal possibilities for peace. It is capable of as much good as it is of evil. Airplanes can travel as far and as fast to meet the spiritual, social, political and economic needs of all people, everywhere, as they now travel to



Right

mete out death and destruction in global war.

Will men learn to *think* in terms of *air* for the good of humanity? Are we capable of devising and applying methods to utilize air transportation for peaceful pursuits, with the same vigor and determination with which we have speeded the development of global aviation in war?

There is a group of people advantageously situated to instill the new attitude of mind necessary for the Air Age—teachers and school administrators. Their responsibility in this matter is equaled only by their opportunity.

We invite your participation in this crucial time of growing need for enlightenment. A free copy of "Air Age Education News" is available upon request.

Air-Age Education Research

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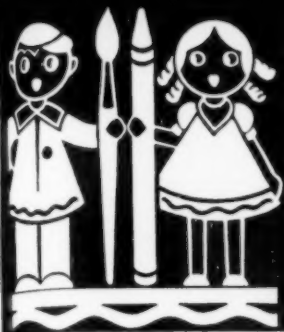
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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ART MATERIALS NATIVE



Cat-tails for Weaving



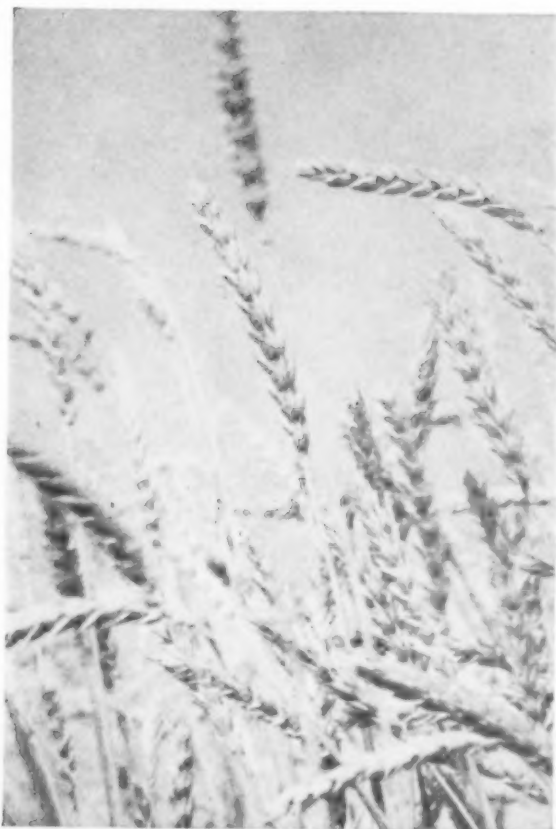
Kansas Sunflowers
Jar of Kansas Clay
Wheat Straw Mat

TO KANSAS

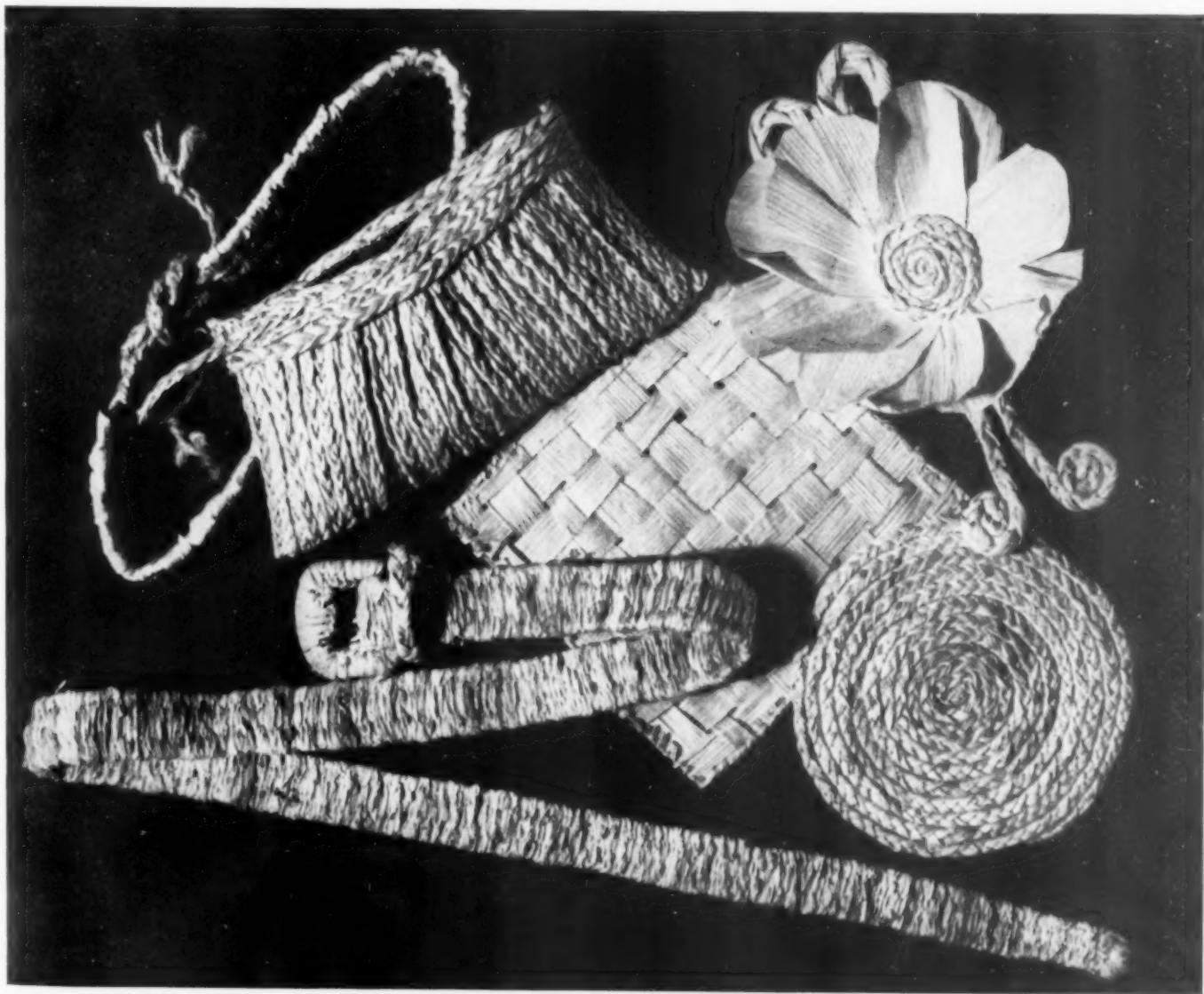
MAUD ELLSWORTH

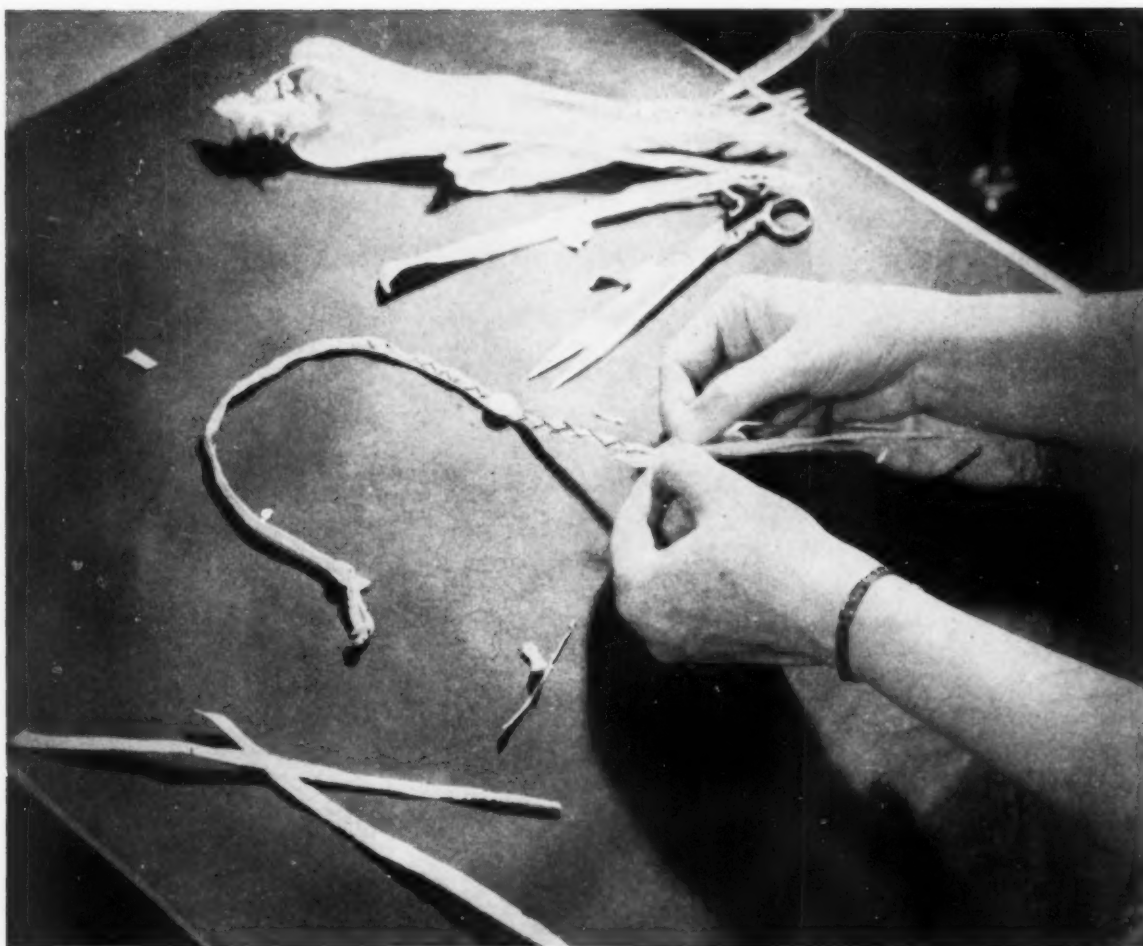
Director of Elementary School Art, Lawrence,
Kansas, and Assistant Professor of Art
Education, University of Kansas

Wheat of
Kansas

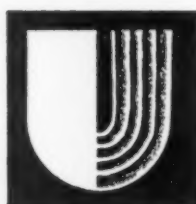


Articles made of corn husks by Art
Education and Occupational Therapy
students at the University of Kansas





Splicing
Corn Husks



SING native materials for handicrafts is not new in the United States.

Pioneers were forced by necessity to use whatever was near them for the making of the useful articles, which were often beautiful as well.

Various regions, such as the Southern Highlands, the Ozark country in Missouri, and the states of Vermont and New Hampshire, have long been well known for their fine crafts made from materials native to their locality. Kansas is beginning to take her place with the others.

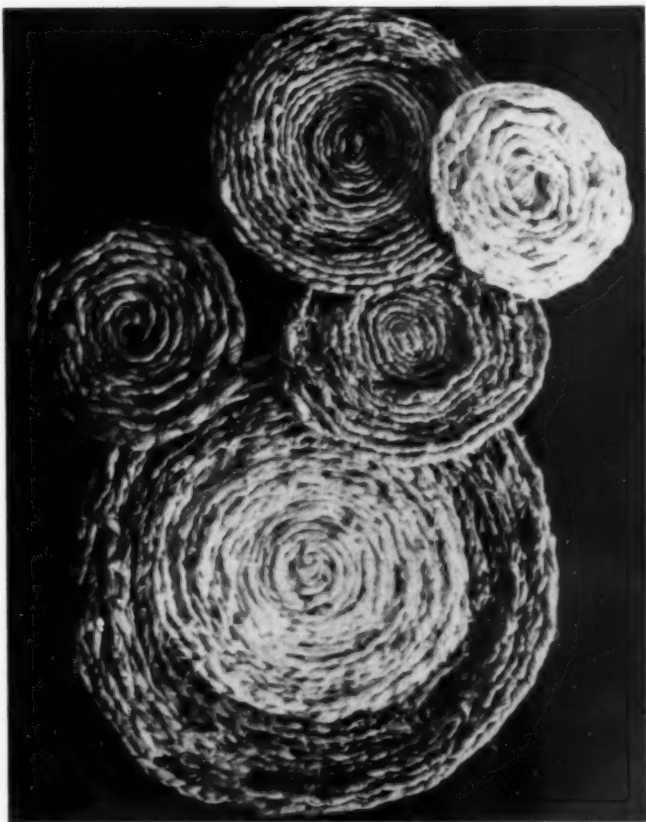
Since our needs are so well supplied by industry, children too often grow up paying scant attention to the useful products their own immediate neighborhood may supply, and have too little chance to work out their own creations through such products. We are re-educating ourselves in the handicrafts and the steady growth of basement shops in homes proves that such education is taking hold.

The handiwork of our early settlers reflected the stern discipline of their lives. Those of us who teach art know that handicraft is one way to build into our people the self-discipline and awareness necessary in a democratic society. In this process of re-education, the place of native materials is important.

It is regrettable that in so many art classes curiosity as to the source, nature, and possibilities of the ma-



Miss Margaret Eberhardt wearing corn husk beanie and bag with earrings of corn grains. Miss Eberhardt is completing a hand book on the use of native materials



Coasters and hot dish pads for Mother's Day gifts by fifth grade children

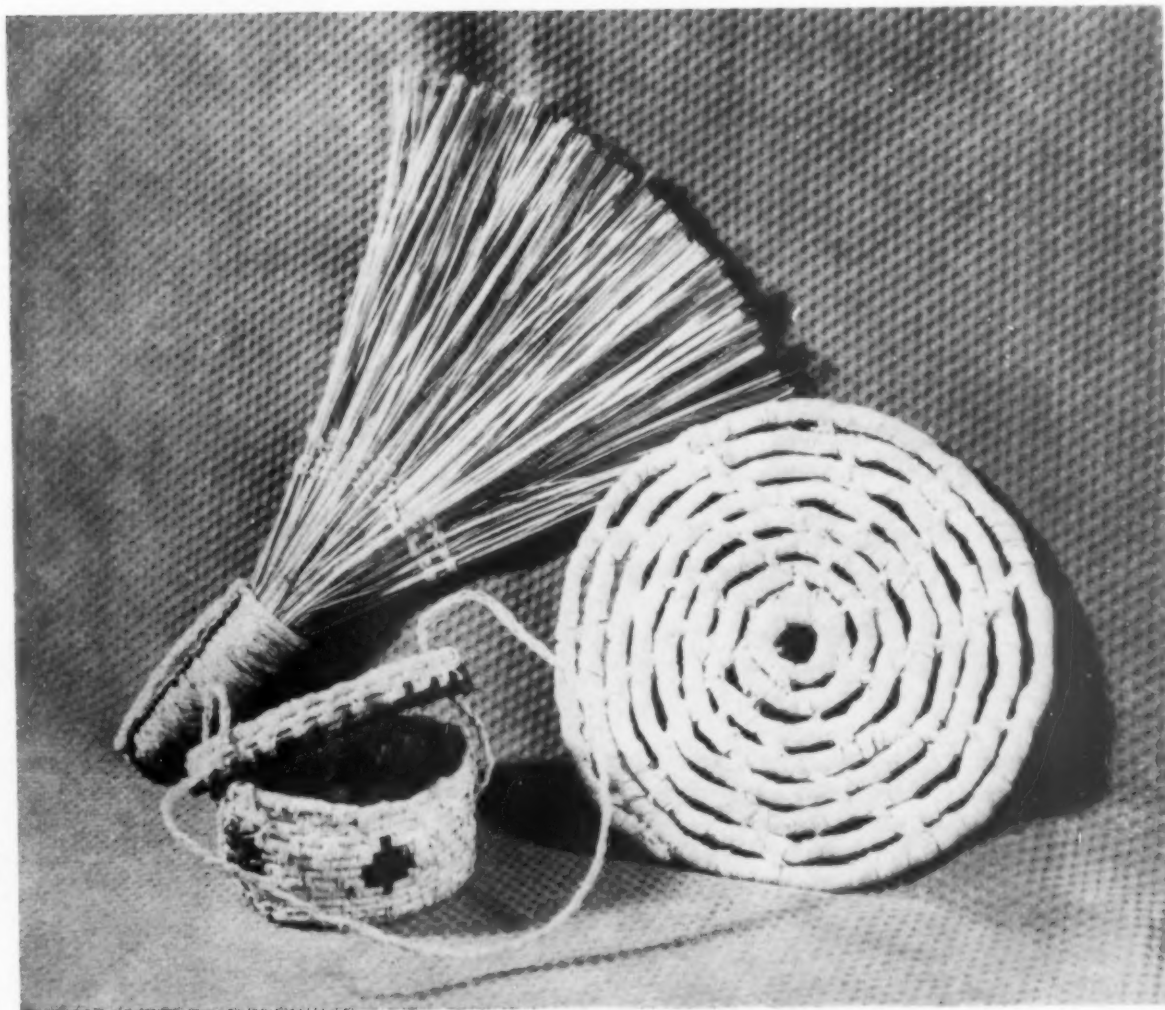
materials used is not stimulated more strongly. It is a fact that in some schools little is done with handicrafts because money is not available to buy supplies. It is an unusual community, indeed, which does not provide some usable materials.

I am reminded of the art teacher in the coal mining town, who was about to give up for want of anything with which to work. It was suggested that she teach the high school classes to carve coal and out of this suggestion came an exciting and valuable experience for the school.

I would not exclude from use in the art class those materials which are not native to the locality. We do not produce copper in Kanas, but I hope that, after the war, our junior high school boys may get the good they have in the past, from pounding out some of their excess energy on copper trays.

But we need not always send to foreign shores for reed and raffia, when a wealth of basketry material grows all about us. Native materials are plentiful, they offer great opportunities for experimentation and prove a boon to the teacher trying to shake her class out of the lethargic attitude of taking whatever is handed out and using it by "following directions."

A greater respect for one's community comes with making things of worth and beauty from its own



Brush of slough grass with corn husk handle.

Vanity basket for sports costume, corn husk and slough grass.

Hot dish mat of natural pink and cream corn husk wound on slough grass.



Hat and purse
made of corn
husks

products. And here again is a fine chance to tie together the whole work of the school in the study of social, economic, and cultural resources of the community.

Clay is the best known and one of the most plentiful of the natural art materials in Kansas. Excellent clay is found in almost every part of the state. Its availability is shown in a remark recently made by a junior high school teacher from one of our largest cities. I was admiring some figures modeled in her class and asked:

"Where do you get this clay?"

"Oh," she answered, "We dig it from the corner of the school yard."

From the professional sculptor to the children in rural schools we are literally "digging it from the corner of the school yard," all over the state.

Colleges and the University have encouraged modeling in the schools by sending out teachers trained in ceramics and by determining the firing qualities of clay sent in to be tested. The Geological Survey at the University of Kansas carries on a continuous research program in clays.

The material is here. We must continue to create originality, taste, and skill in its use if we may expect to realize its full possibilities.

A good beginning in the serious use of corn husks and other growing things in the art class has been made in the area of art education here at the University. Various experiments have been made from time to time. An impetus was given work with rye and wheat straw when an exhibition of articles made from straw was brought here by the design department from Minnesota.

Margaret Eberhardt, a graduate student in art education, chose research in the use of native materials in art classes for her master's thesis. In the course of her studies she has met groups of farm women, teachers, and students and has had an enthusiastic response from all of them.

Last spring the first articles made from native grasses were entered in our annual high school art conference exhibit at the University. The University High School showed swamp grass and cat-tail mats. One of our community high schools sent a grass basket. For the conference party, favors consisted of little straw animals, insects, and people to be worn as lapel ornaments.

Table place mats of wheat or rye straw, woven with colored warp threads on a standing loom by Miss Eberhardt, have seen hard use on her apartment dining table.

"Did you shellac them?" she is often asked because of their lovely sheen.

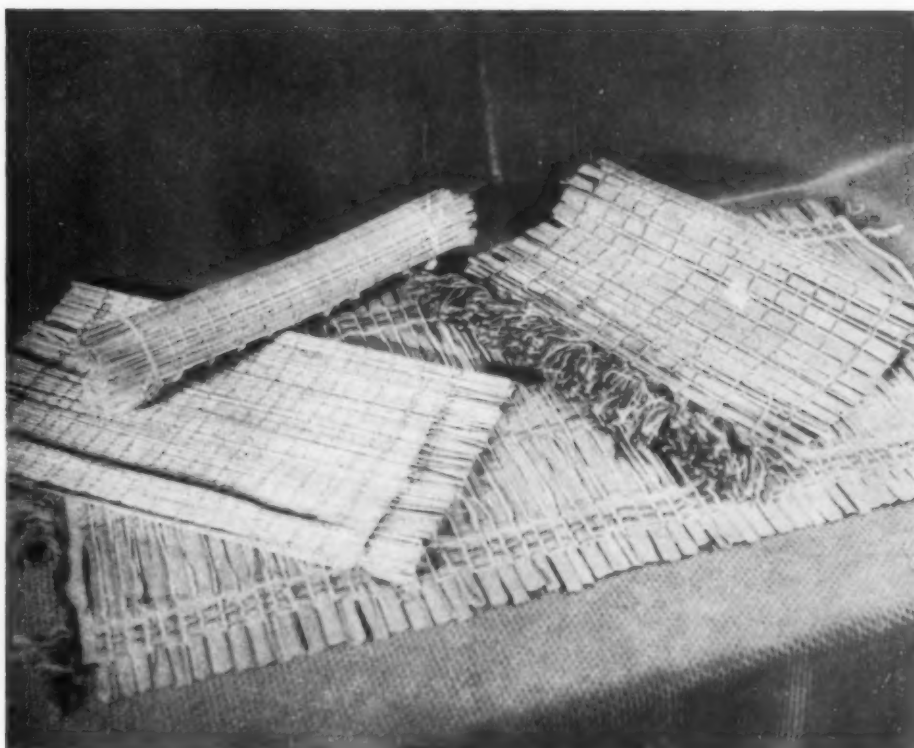
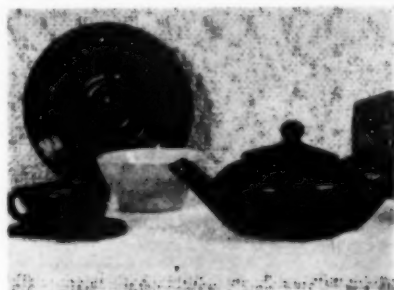
They were, in fact, not treated in any way. Telescoping two straws to get the length she wants, she lays the straw in the shed as weft. With an eye on country homes and on schools without looms she has tried out in a high school class a cardboard loom which works.

Slough or swamp grass, which makes a rank growth along small streams or wet ditches beside the road, has a reed base near the ground from which several long thin leaves grow. Too brittle for successful basket weaving, when soaked it makes a firm, satisfactory base for basketry woven of corn husks or other tough, pliable fiber. The reed end of the stalk makes a durable and beautiful table mat if woven like the wheat straw with string warp. The

Left:
Mats of slough grass

Right:
Cat-tail and wheat straw
Large mat—cat-tail

Pottery of Kansas clay by junior high school student. Summer School, Laurence University



reeds keep both the soft green color and the pleasant fresh smell of the outdoors.

Cat-tails weave well as both warp and weft or may be used as weft with string warp. They should be partially dried in the shade before using.

Corn husks are suited to many uses. Their only fault lies in the shortness of their length which hinders speed in working until some skill has been reached. Some of our hybrid corn in eastern Kansas provides husks of quite satisfactory length.

With patience, almost anything can be made of husks. They take hot dye well. Commercial dyes may be used successfully and natural dyes are also successful. The natural husk has a most interesting variation of color running from pale cream to almost brown. Last fall a teacher wrote me:

"You will be jealous of me. One of my high school boys has brought in some corn husks that are a beautiful natural red!"

I had great fun designing and making the bag and beanie set Miss Eberhardt is shown wearing in the accompanying picture. I have enjoyed quite as much the amazement of my friends when they find that I am actually wearing shucks in public. An acquaintance of mine, taking courage from my venture, dyed some husks navy and made a hat for her spring ensemble. Kansas milliners, beware!

Various braids can be made. The one I used for the bag and beanie is a simple flat 3-strand one. The braids are sewed together with strong thread.

If damp, husks may be shredded to any width and are tough and workable. Learning to splice strands so that splicing will be secure and not show, is an accomplishment worth while for children. A fifth grade class found this to be true when they made hot dish mats of colored husks, which they had helped the teacher dye, for Mother's day.

Working with corn husks is not new. Long ago the Woodland Indians made beautiful saddlebags and carrying bags of them. Southern highlanders have used them for durable chair seats. The Missouri Ozark country is famous for its corn husk dolls. But there are still new uses for them which will be interesting to find.

We hope to develop in our art classes in the schools the latent possibilities in all our native materials.

First and greatest of these possibilities is, of course, the development in our people of awareness and appreciation of their surroundings, of taste and skill enough to permit the use of first hand materials in adding to the comfort and beauty of their lives.

There is also an economic possibility here. There will always be a market for the fine handicraft product and we look toward this both as a supplementary income for those who need it and as a vocational possibility for injured service men.

How soon we may expect a widespread development of these resources in the state depends upon our art teachers.



Cover design of Hutchins "Highlights"

GRADUATION BOOKS

HELEN G. CRATHERN

Art Instructor and Head of Fine Arts Department
Hutchins Intermediate School, Grade 9
Detroit, Michigan

MABEL ARBUCKLE, Supervisor of Art



A page from Hutchins "Highlights," showing fine space planning and arrangement



IT TOOK a war to change the course through which has flowed the attempt of each graduating class to record the events of their class. The war program has made the pupils of Hutchins a vital part of the great army of school children on the Home Front, and the 9A graduating classes have been leaders in all the campaigns, whether for the salvaging of war materials or the buying of bonds.

The graduating class of January 1943 was the first to break from the traditional type of book. "Victory Is Our Business Too" pictured the war activities of

their class, as they have experienced them since Pearl Harbor.

In the spring, the June 1944 graduating class had become aware through the classroom, press, and radio, of the necessity of post-war planning and elected as the theme of their yearbook "The 9A's Look to the Post-War World." It was a big subject and a tremendous undertaking. The 9A cabinet, made up of a representative from each of the eleven home rooms, met and planned the layout of the entire book. The following topics were assigned to each home room:

Page from Hutchins "Highlights" for January 1944 shows application of design and lettering

Cover for June issue of Hutchins Graduation Issue



Skyways Past Your Door
Free Seas for All
Streamlined for Speed
The New Frontier
The Way to Better Living
Fantastic Today, Fun Tomorrow
Future Styles Bring New Smiles
Education Builds a Nation
A Dream of the Future
Housing for Happiness
Off the Assembly Lines Rolls a Better World

But the illustration—there was the rub. They could talk post-war plans better than they could put on paper the creations of the future. Yet by encouragement, some reference material, by putting the responsibility of their page on the forty members of their

HUTCHINS HIGHLIGHTS

VICTORY IS OUR BUSINESS TOO

is the theme of the 9A yearbook. Each homeroom is presented as a part of the war program of Hutchins. The following homerooms represent:

- 9A - 115 We Have a Night Shift on the Road to Victory
- 9A - 126 We Have a Good Neighbor Policy
- 9A - 137 We Calmly Take Shelter from the Storm
- 9A - 228 We Share That All May Have
- 9A - 230 We Back The Attack
- 9A - 231 They Give Their Lives - We Give Our Money
- 9A - 234 We Walk To Victory
- 9A - 332 The Spirit of Hutchins



HUTCHINS HIGHLIGHTS
ART STAFF

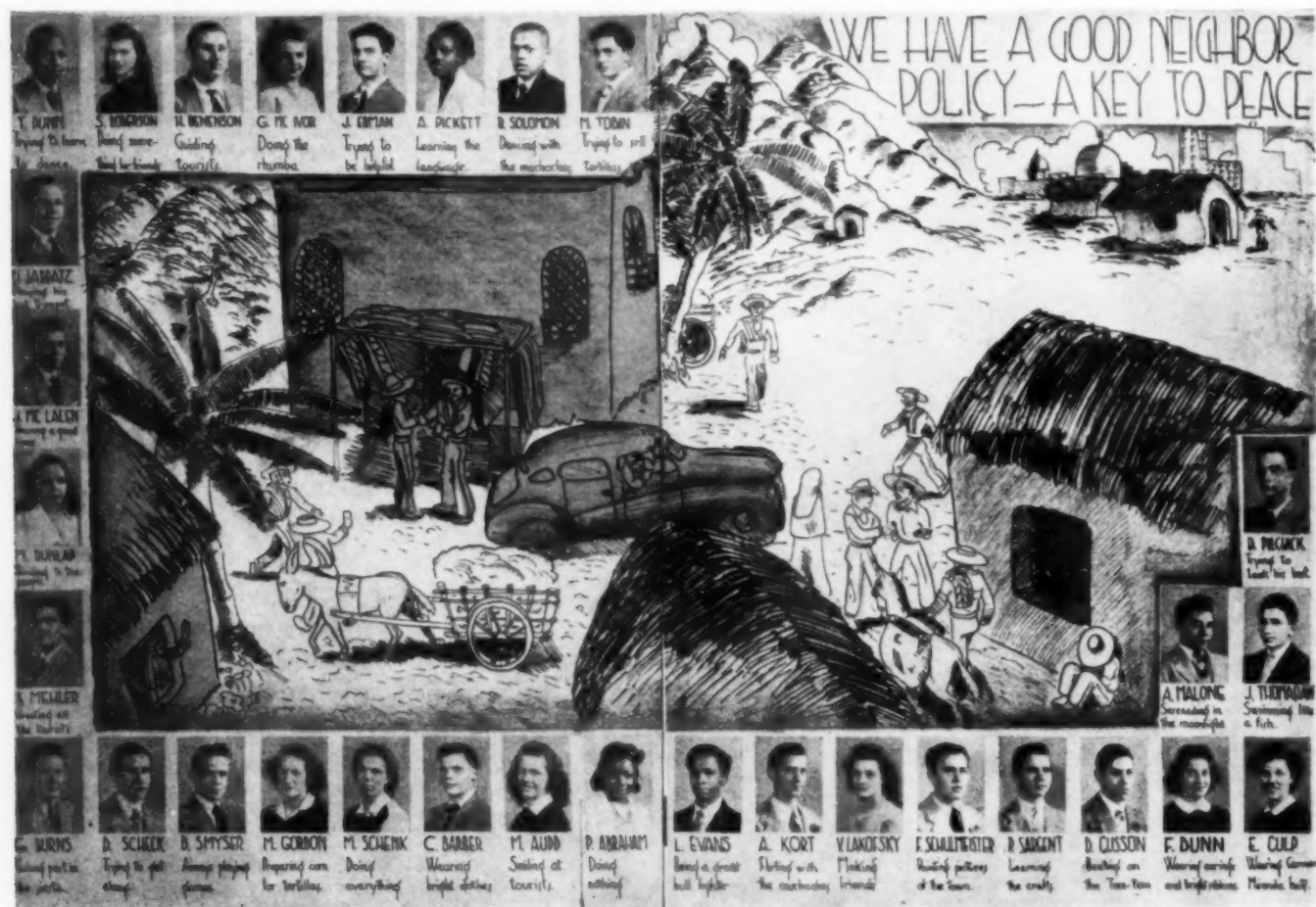
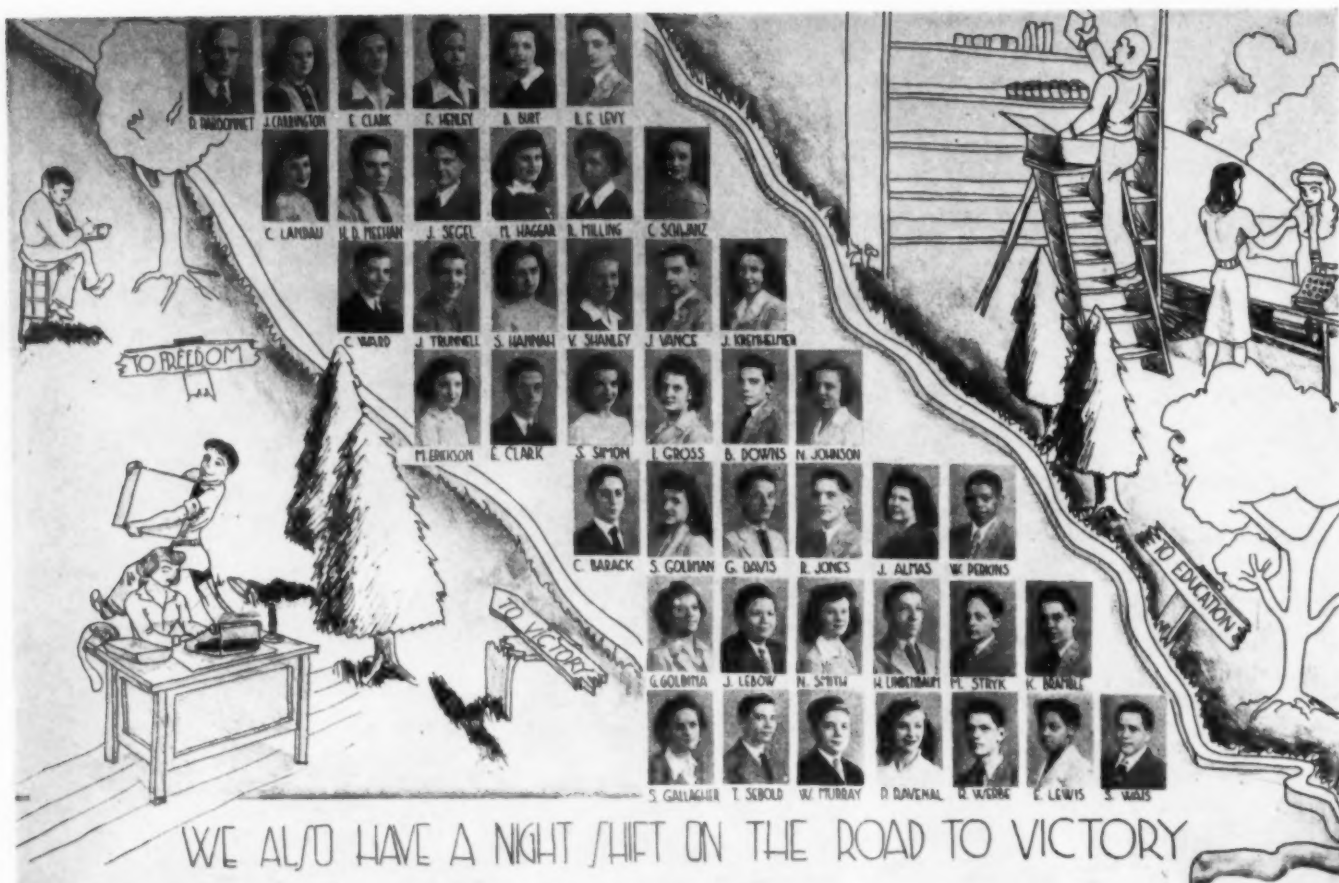
UNDER THE DIRECTION OF
MRS. B. P. BOSCHAN
MISS T. HURD

DONALD ELEM EVELYN RICHARD JOHN
WEARDER MELL CREED WERBE KEYZER

group, each group came to the realization that other groups were so absorbed with their own topic that they could count on little help from outside their group.

The art room and the art teacher became very vital and for a month the 9A's came and went, until each had completed his page to the satisfaction and admiration of his group, with the cherished and combined attempts of the entire group, who now in their best attire looked out proudly from their place on the page to the post-war world.

Never was a book more labored over—never were finished drawings more admired—never was the art teacher more concerned about its completion—and never will folks see a post-war plan as drawn by this class!



Four pages from the Hutchins "Highlights"—Graduation Booklet—described in the article by Helen G. Crathern. The themes used are of great interest to the young students and the design and technique very expressive

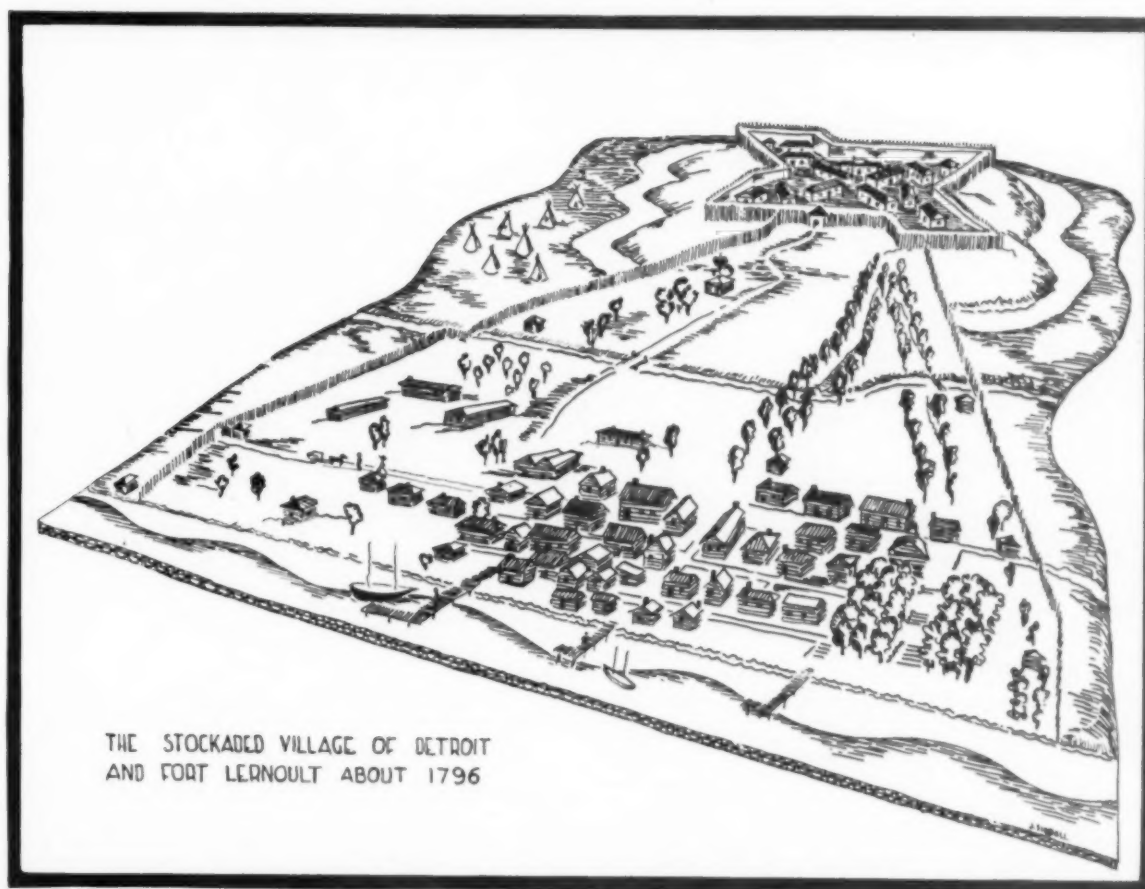
DIORAMA OF DETROIT IN 1796

JAMES SIDDALL, Art Instructor

C. W. Holmes Elementary School, Grades 7 and 8

MABEL ARBUCKLE, Director of Art

Detroit, Michigan



THE STOCKADED VILLAGE OF DETROIT
AND FORT LERNOULT ABOUT 1796



INTEREST in early Detroit, in the days when it first came under the Stars and Stripes, the days of the log houses, stockades, and Indian encampments in what is now the financial center of a great city, was responsible for the construction of a diorama by the seventh and eighth graders which would show how the city once appeared. Research in several books from the school library and perusal of old maps helped to reconstruct the scene. These maps were coordinated in making one large map, four by six feet, from which the project was developed. Pictures of St. Anne Street and the stockade near the river helped in forming an idea of the village and the barracks and the blockhouses of Fort Lernoult above the town.

The buildings were mainly of two types, white-washed barracks and plain log houses with simple roof lines, few windows, and green painted doors. Small pieces of paper, cut to scale and numbered for each building, were used in constructing the houses. Since each was necessarily small, some buildings

being less than an inch square, it was decided to build each one solidly, using layers of cardboard pasted one on top of another. By laminating the cardboard a stronger house was made and the effect of logs was heightened by the slight irregularities. The buildings were painted with brown or white poster paint and glued to a large corrugated cardboard base, made in two sections which were divided by the creek which ran across the center. Papier-mâché was used on the base to build up the contour. It was interesting to find that a creek had once flowed through the area of low ground still to be seen just north of Jefferson Avenue, between Griswold and Cass Avenues.

The stockade was made of sharpened match sticks, glued in rows and imbedded in the papier-mâché which formed the earthworks of the fort. Boats and people, carts and horses were carved of wood scraps and match sticks, Indian teepees made of paper cones painted with designs, and fringed strips of paper painted green and twisted around the ends of toothpicks formed the trees and bushes. Poster paint was stippled to give variety in the ground color.

RHYTHM and the CHILD

GERTRUDE BARR, Art Teacher
Congdon School, Duluth, Minnesota
RUTH MANEY, Art Supervisor

FIRST STAGE

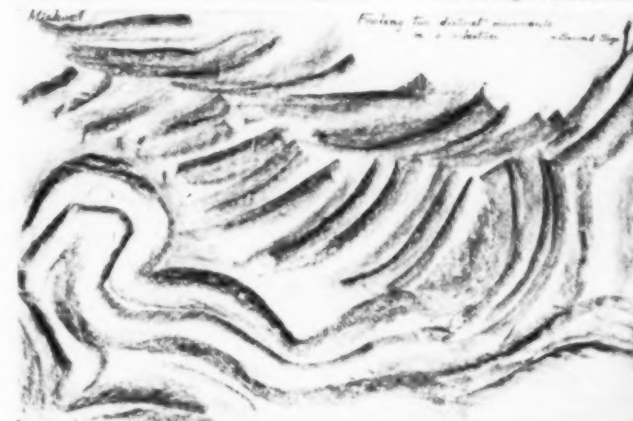
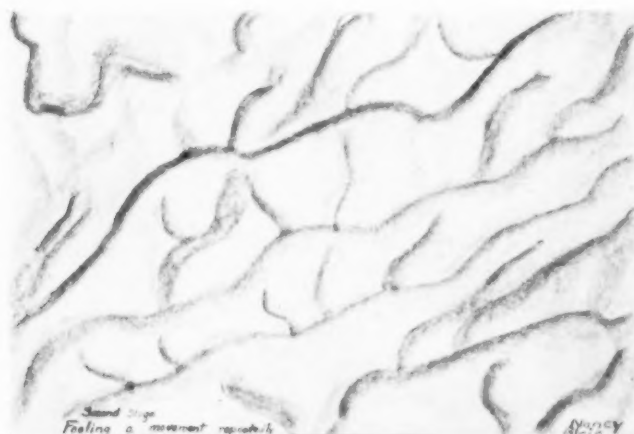
The first six or seven lessons amounted to little more than a maze of lines. Very little attention was given to form. In a few cases definite patterns and forms were felt during the first stage.

The victrola was used exclusively. No attention was drawn to the name of the selection used. On the contrary it was avoided, so greater power could develop from pure feeling of the music.



RHYTHM in some degree is distinctly a part of every individual from the beginning of his consciousness. Definite opportunities for rhythmic expression are found in our curriculum in the social studies, physical education, language arts, music, and art.

However, in art expression, rhythm is more subtle and elusive than in the other fields. If one is interested in developing or encouraging this quality in child art, it is possible to do so by experimenting with it over a period of time. In this particular case six weeks was given to it.



SECOND STAGE

Feeling distinct movements in a musical selection. A particular movement that is repeated in the music may be singled out for interpretation, or contrasting movements may offer creative expression. Further use of color is employed.

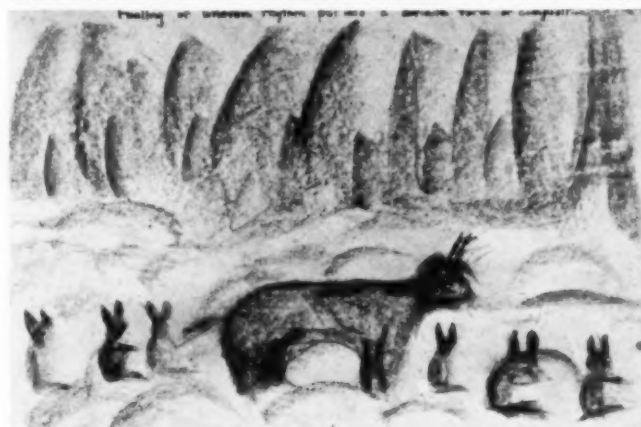
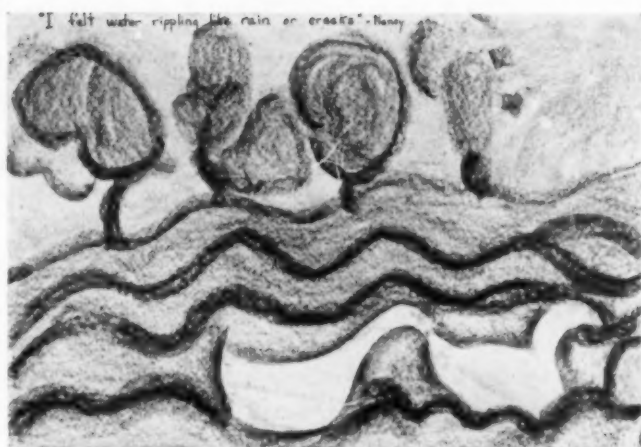
THIRD STAGE

Use of color in relation to movements in a selection, or employed to interpret loud and soft music.

Development of a feeling for line in relation to musical movement and beat.

Even and uneven beat interpreted in drawing.

Considerable discussion.



Rhythmic art expression can be guided without harm to the child's natural way of drawing if one knows the psychology of child art and looks upon the child as a potential artist, thinking of what is happening to him, not of "results." Children of all age levels feel joy in this type of art expression which may be inspired by the simple tom-tom, music (victrola, piano), poetry, or rhythmic bodily movement.

The small child is particularly free in expressing his experiences and ideas in a fresh, vigorous, and convincing way. He is the least likely to be inhibited since he has not had experiences to condition his living. Generally, everything he does is a happy experience, with his enthusiasm for life running high. Older children frequently lose this freedom and spontaneity. Adult ideas may be imposed and the curriculum often becomes too crowded with academic work to permit the creative child to express his ideas

FOURTH STAGE

Foundation Work Completed
Creative power individually manifested.

Opportunity created for relieving tension through self-expression.

Child interprets selection with a completed picture or design in view.

freely through the various art media. Through lack of stimulation and cultivation, he has lost the charm of creative expression apparent at an earlier age.

Rhythmic drawing at this period can have real value along with producing enjoyment. It helps to relieve tension in the child as he becomes "lost" in his sincere feeling for the mood and rhythm. The picture is incidental. Water color, paint, finger paint, soft chalk, and the flat side of small crayons are used on large paper with free sweeping movements from the shoulder.

The accompanying results were obtained in a third and fourth grade. The procedure was simple and flexible. About a week was devoted to listening to and discussing victrola records in various moods and rhythms, such as marches and lullabies, without disclosing the name of the record. Giving the group the name of the selections immediately, defeats the purpose of the creative interpretation of the music.

These children now seemed to be ready to interpret very simply the "feeling" of the music without any preliminary emphasis on design or color. This was





a "loosen-up" period, a time used to encourage and develop freedom of movement. For a time the children closed their eyes while they drew and listened to the music. This helped them forget their tools and to concentrate on the way the music made them feel. When they actually looked at the maze of lines they had drawn, the children enjoyed searching for accidental patterns that had just "happened." As time progressed they became interested in using various colors to bring out or fill in these patterns. With a planned rhythmic line consciously added here and there, they were able to create some interesting designs. Sometimes the designs were abstract, sometimes concrete, but always their own.

The children felt quickly the urge to interpret only a movement or part of the selection played. The same rhythmic pattern that occurred repeatedly in the music, displayed itself in the repetition of a design. While no attempt was made to have anyone actually keep time rhythmically as he was drawing, the interpretations showed even and uneven beat, depending upon the music.

One day a child commented on the fact that the loud music made him think of black; another child said it made him think of red. Colors were discussed in relation to the music, but it was emphasized that each one should use the color he felt best suited to the music. At no time was color arbitrarily associated with any one type

Pictures created incidentally, showing the influence of rhythmic feeling in all types of illustration as the result of a definite program followed in rhythmic drawing by children of third and fourth grades of Congdon School, Duluth, Minnesota, Gertrude Barr, Art Teacher. See article on "Rhythm and the Child."



Illustrations for article, "Rhythm and the Child," by Gertrude Barr. The Christmas motif is beautifully expressed in vital color on paper 18 by 23 inches, with chalk. Chalk is an excellent medium for rhythmic expression

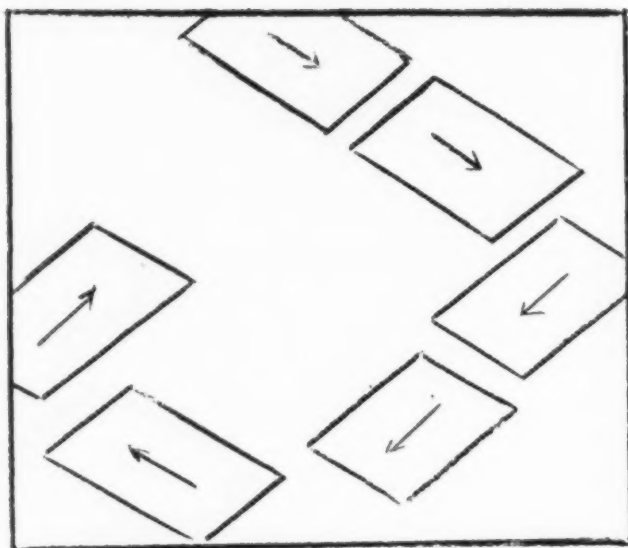


of music. The only reference made to the use of color was brought out by a child who said she thought dark colors looked pretty next to light colors. This created the "fading out" technique with the side of the crayons.

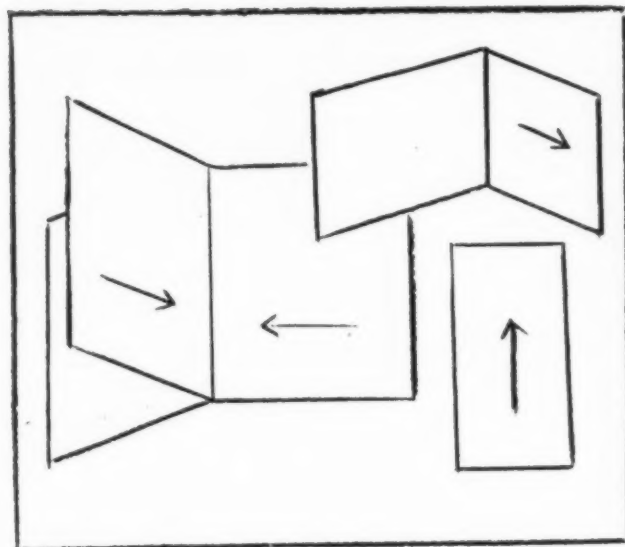
Design was not referred to as design. An interpretation that was satisfying and interesting usually had good design quality if the larger arm movements were used.

After this preliminary work in listening and drawing to music, the children's enthusiasm and ability to create required only new selections of music for their interpretation. It was not the gifted child alone who responded. Some of the greatest satisfaction came to children who had never experienced success previously in drawing. One average child said, "I get so many ideas." It is true that a single selection of music will promote a wealth of individual creative ideas in an entire group. The child feels his own power to create.

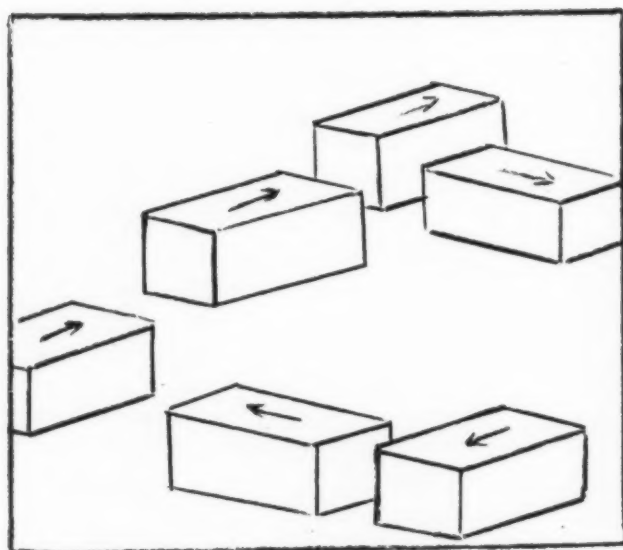
The accompanying illustrations were made from the beginning to the end of a six-weeks period of rhythmic drawing. At the end of six weeks, Christmas Carols were used for some interpretations. The poetry or words of the carols produced the ideas, and previous weeks of listening and drawing to music provided the inspiration and feeling.



Sketch I. Horizontal planes advancing and receding



Sketch II. Vertical and vertical depth planes

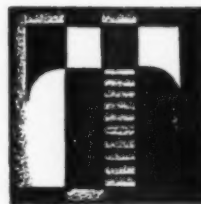


Sketch III. Combining planes gives volume moving in space



COMPOSITION

HAZEL MOORE, Art Instructor
West High School, Minneapolis, Minnesota
BESS FOSTER MATHER, Supervisor



THE suggestions offered here represent one approach to a composition problem which has proved successful in my advanced senior high school art class.

Composition, as taught with still life arrangements, is one of the simplest and most effective ways of elevating a pupil's judgment in form, line, and color.

Technique and objective correctness must not become more important than free expression, but visual training and keen observation bring a trained hand, sensitive eye, and disciplined mind. This skill will enable the student to make more definite statements in other lessons which are purely free expressions.

I have found a much more sincere understanding in the final composition if their sketch is preceded by a series of discussions and exercises. These exercises are a review of plane movements, advancing and receding planes, depth planes, and line rhythm.

Sketches I, II, III shown here are a few of the preliminary exercises, and all of the compositions shown were drawn by fourth year art students. They are a summing up of various contacts with the above principles during their high school art career.

The analyses of fine arrangements in old master prints such as Rubens "Descent from the Cross," or Cezanne's "Still Life" will help to elevate the students' judgment. Each student in my class has an example of the work under discussion before him on his desk. They are told what to look for, and shown how boldly or subtly the artist leads them around and through the composition by use of line movement, repetition of color, and repetition of form.



Still Life

by Cezanne

Appreciation comes slowly, but the student begins to realize that true beauty is in simplicity and the subtle use of color, form, and line. The objects to be used in the still life are next observed to determine their plane forms. Their irregular and complex shapes are reduced to plane and cube for solidity. These are worked out in a series of thumb-nail sketches. See illustration IV.

Several still life arrangements are assembled by reason of their form, texture, pattern, and color. These groups are placed about the room for study. With the large art classes in the average city high school it is impossible for each student to make his individual arrangement.

Each student, therefore, chooses a position from which to draw, because of its interest and appeal to him personally.

Then he makes several preliminary line and value sketches, to clarify his ideas, before he begins an enlargement. His drawings from the start should have light and dark values. He strives in his composition for unity, with all objects drawn in their proper space, and in relation to each other. Several adjustments of masses, spacing, and depths will take place before a satisfying relation is established. Design, rather than realism, should be his aim throughout the problem. The size of the final composition is determined by the individual student. The average is eighteen by twenty-four inches.

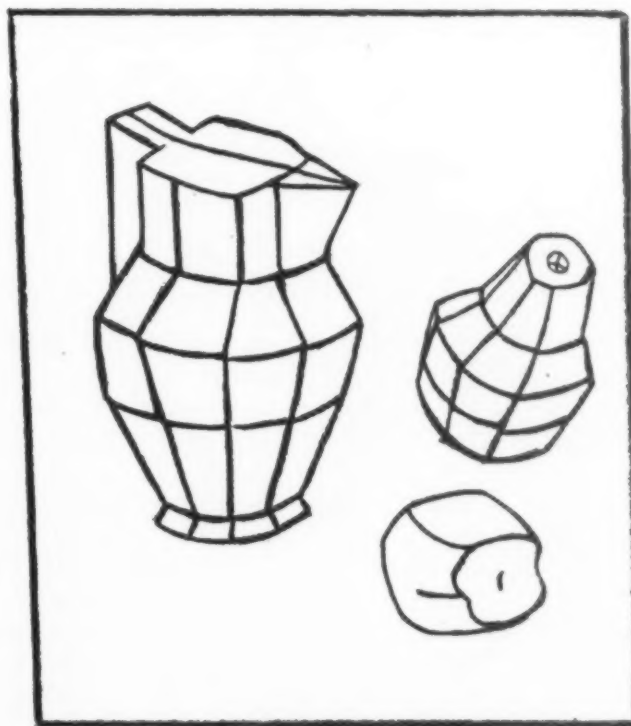
Personal experiments in colored chalks precede the final tempera painting with study of key color, tonal harmony, values, sources of light, high light, low light, and shadow. Naturalistic coloring is discouraged as less interesting. Striving instead for personal expression, satisfying tone and color pattern.

The screening which adds volume is used only on round objects, and may be done with screen and toothbrush or spatter gun.

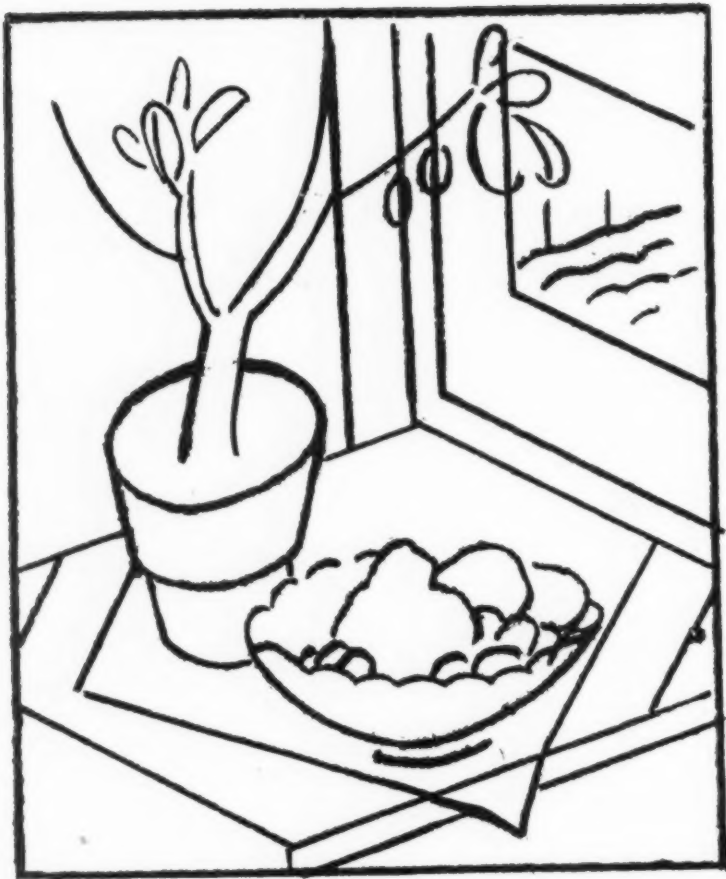


Descent from the Cross

by Rubens



Sketch IV



STILL LIFE COMPOSITION

West High School
Minneapolis
Minnesota

Many preliminary
line and value
sketches are made
to clarify the
student's ideas
before he begins
the large sketch



DESIGN and COLOR as APPLIED to NEEDLECRAFT

ADA BELL BECKWITH, Art Supervisor, The Public Schools, Lakewood, Ohio

INTRODUCTION



IN PRESENTING this article on criteria for judging needlework or embroidery, I prefer to use the term "needlecraft," which implies a serious consideration of design and color in relation to materials and stitchery. It signifies to me what it seems to have meant in the days of the Craftsmen's Guilds—the serious interest of a group of people working together for the purpose of improving individual taste and technique and raising the standards of needlework to that of an art bearing specific relationship to modern decorative problems. This group is working toward that end.

Judging fairly a piece of needlecraft on the basis of design and color is difficult with the multiplicity of factors entering into the decision. It is rather the members of the jury who are on the stand, being judged for their taste or personal preferences, their background of knowledge of traditional forms, their ability to evaluate the new and unique, to discriminate between excellence of workmanship and good design. The measure of the judge is revealed in his verdicts. In some cases where personal factors unknown to the judge enter into the evaluation, he may become the innocent victim of circumstances. He can judge only on the merits of the finished article. What these merits are in Design and Color will be clarified in the following presentation.

MARRIAGE OF DESIGN AND COLOR

In judging a piece of needlecraft it is impossible to divorce design from color. A fine design may be ruined by use of wrong colors or the wrong use of colors. The opposite procedure is also true; no amount of beautiful color can redeem a disordered, meaningless design. Theorists, however, have broken down design and color into their basic elements and evolved a few principles by which these can be combined into a whole.

CREATIVE DESIGN

The greatest difficulty in creating or evaluating a design lies in our inability to isolate ourselves from tradition, from magazine art, from the practice of sketching. Children up to thirteen years are the only ones wholly uninhibited in the creating of design and spontaneous use of color.

Much of the finest embroidery we know, going back as far as the Chinese, has been created by the individual craftsman according to the traditions of his group. Some of us who think we are designing creatively may really be conforming to the standards of our time.

A really creative craftsman is rare. In a really creative design the stitchery, forms, and colors are too interdependent to be separated.

Let us evaluate as the highest a work that shows creative genius but let us not expect an individual untrained in design to be too creative. Let us rather ask that his design be well-constructed and *interesting*.

SOURCE OF DESIGN MATERIAL

Striving for originality is pursuit of superficial standards. Let us rather be natural in the selection of motifs that appeal to us and in the tasteful adaptation of them to our use.

We may look to our own environment and experiences for material which can be interpreted in terms of simple motifs and color. Translate these into the elements of design, that is line and spaces, and combine them according to principles of order. As a great teacher of design said, "We can secure order; let us hope for beauty."

ORDER, STRUCTURE, COMPOSITION

In the last analysis these terms may be defined as the plan according to which a designer organizes the motifs for carrying out his ideas.

A few principles of order developed intentionally:
Repetition, in bands, checks, plaids, spots, and all-over

Repetition with alternation, radiation, balance, harmony, and rhythm

UNITY

Unity—the one requirement of a design without which nothing else matters.

Unity is secured through subordination of all parts to the whole. If any part of a design attracts undue attention it is wrong. To achieve subordination there must be a *center of interest* with other parts of lesser prominence.

Sometimes the center of interest may be the largest forms in the design; sometimes it may be a tiny portion so manipulated that it becomes the focus of attention.

Subordination is secured through variety of sizes, shapes, and spaces.

These must be well-adjusted. Too great a variety results in confusion. Too little results in monotony.

PROPORTION

Fine proportion is secured through relationship of sizes and spaces; both in line and form.

Proportion in design bears no relation to proportions in nature. A very tall girl beside a small tree;

or a very small boy pulling in a huge fish may be good design, all other things being equal.

SPACE FILLING

A good design satisfactorily fills the space. This does not necessarily mean the design must come to the limits of the given area. It means the proportion between decorated and undecorated space must be satisfactory. The motif in needlepoint must not be lost against a large background nor must it be so large as to seem clumsy.

EDGES

Parts of a design should be related to each other and to the whole with beautiful edges. It is a matter of dovetailing forms or spaces so the eye moves easily and without shock from one portion of a design to another.

TEXTURES

Tactile quality is an important factor in design which perhaps belongs in the field of techniques. It is the quality of roughness, nubbinness, slickness, stipple, grain, etc., that the designer hopes to achieve. These qualities cannot be divorced from design. (Example of modern rugs in Museum of Modern Art with a conscious intent toward achievement of texture.)

PERSONAL INTERPRETATION OR FEELING

This quality of design may also belong in the field of techniques from which it cannot be divorced. In the design it is the extent to which the individual has interpreted, we will say for example, an outline design. In the English Exhibit a number of needlecraftsmen did not slavishly or consistently follow the outlines of a leaf design, nor fill in all parts solidly with different types of stitches, but interpreted one side of the leaf in stitches of one type of design changing to other types on the opposite side of the leaf. This way of working was not carried far enough to become a system. Each part of the design was interpreted according to taste and feeling of the needlecrafter.

VALUES

More important than color is the question of *Values* or *Tone*. Unless a particular color scheme is needed for a certain environment, one light color may do as well as another; one medium color may do as well as another; one dark color may do as well as another, providing they are of the right tone. A design must show consciousness of importance of values. A design may be all light against a dark ground, dark against a light ground, or dark and light against a medium ground. A design to be interesting must show such an emphasis on contrast.

COLORS

Colors vary in hue according to their place in the spectrum.

Colors vary in brilliancy and grayness.

Colors vary in values, or lightness and darkness.

Colors vary in warmness and coolness.

Systems for achieving color harmonies have been worked out but are more useful to the designer than to the evaluator who is interested in the result.

The most interesting effects are achieved through selection of a few colors right in value used with discriminating taste. As the Polish designer Marya Werten says, "Get the utmost effect from a very few colors."

Lurid effects may result from use of many colors rather than an effect of brilliance or gaiety. Use of many colors is the sign of an amateur. The evaluator needs to observe a number of points concerning the designer's use of colors.

1. The rightness of the color scheme for purpose of the design
2. Personal taste in selection of color scheme
3. The number of colors and their manipulation as measure of the degree of artistry
4. Unity of color effect secured through subordination to center of color interest, achieved through variety of sizes and spacing of color areas

From observation of Oriental embroideries and such tapestries as the Unicorn series in the Cluny Museum and Metropolitan Cloisters I suggest a few conclusions concerning beautiful color use, which, if observed in a work of needlecraft, may identify it as the work of a discriminating colorist:

1. Warm and cool colors used in juxtaposition, that is, a warm red used next to a cool red; a warm green played against a cool green
2. The use of grays or white as the most beautiful part of the design rather than something left over
3. Use of dark blue or dark violet to enrich black

To sum up . . . As a judge, I should look for a consideration of the following qualities in *both design and color*:

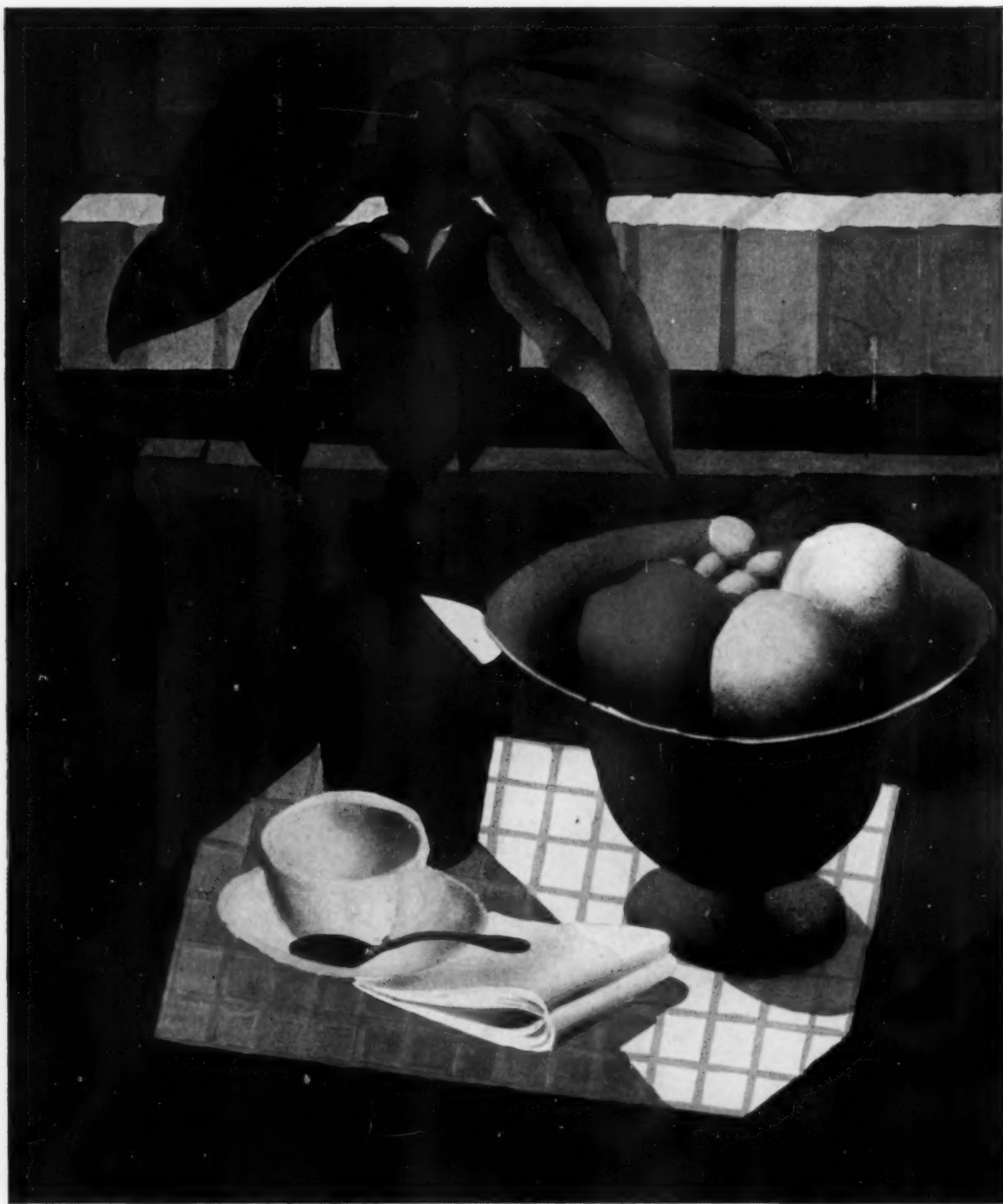
Degree of creativeness
Appropriateness to use
Interest of theme . . . personality
Organization of hues, masses, values, colors
Unity of effect
Proportion of lines, masses, values, colors
Space-filling
Edges, transitions

STILL LIFE COMPOSITIONS

by fourth year students, Senior High School, under the supervision of Hazel Moore, Art Teacher, West High School, Minneapolis, Minnesota

Bess Foster Mather,
Art Supervisor

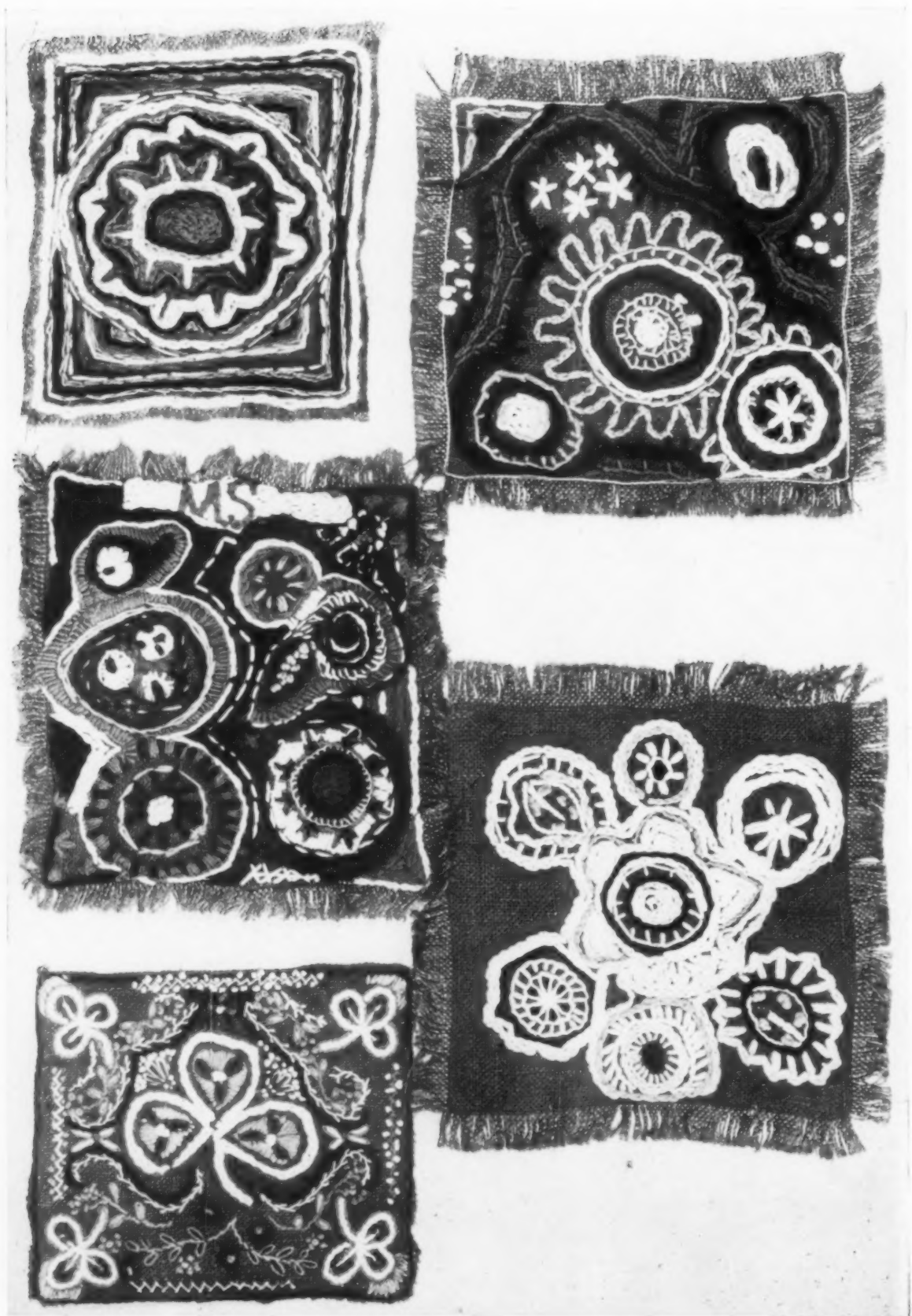




COMPOSITION BY JOHN D. HAGEN
Student of Hazel Moore, West High School
Minneapolis, Minnesota
Note: See Article on "Composition," page 196



These designs were created by the students of the Six-A Grade, Lakewood, Ohio
Teachers, Sally Irons of McKinley School and Ruby Barber of Lincoln School
Supervisor, Ada Bel Beckwith



These embroidered squares are examples of fine design, color, and workmanship, and were executed by the students of Six-A Grade, Lakewood, Ohio

Teachers, Sally Irons and Ruby Barber

WOODCRAFT

LILLIAN D. OLSON, Art Teacher
JULIA McARTHUR, Supervisor of Art
Superior, Wisconsin

CHILDREN are capable of a wide variety of pursuits in handicrafts. The beginner woodworker will use his skill with as much pleasure as the expert who designs and carves a wood tray. Many a beginner acquires a skill that will give to him a permanent hobby.

Wood is a popular material because of its beauty, texture, and color, and also because of its relative cheapness. It is a reliable material from which many small useful articles can be fashioned. This craft should find children engaged in making worth-while things to use and enjoy.

Children can design and make letter openers, calendar pads, memo pads, needle and pin holders, window props, spool holders, letter and card holders, and bookmarks.

Scraps of wood large enough to make many of these can be had at any lumber company. Tongue depressors can also be used.

The following procedure may be followed in making any one of these projects.

1. Discuss with the children the possible projects to be worked out in wood.

2. Discuss and illustrate appropriate designs for the articles to be made.

3. Have children make suitable designs on paper.

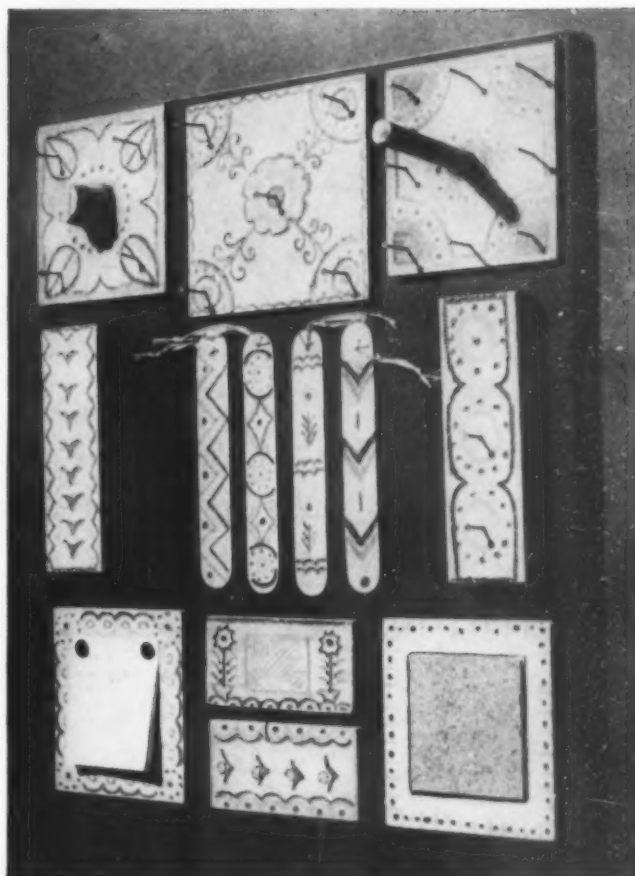
Interesting borders, made by repeating simple conventionalized units or just dots and lines may be used.

Center designs work out well for spool holders.

When making a bookmark or letter opener out of a tongue depressor, a razor blade may be used to vary the edge. The variation of the edge should be considered as part of the design.

4. After the object has been cut out of the wood and well sanded the design may be applied directly to the wood with crayons or may be traced and then colored.

5. If desired, the finished problem may be shellacked.



TINCRAFT

LILLIAN D. OLSON, Superior, Wisconsin

TIN CRAFT will prove an unusual source for ideas and projects. There are so many small, useful and attractive problems that can be made by children, depending upon their age and ability. Every child enjoys creative activity. If allowed to explore a material, children very quickly discover uses for it.

Blotter ends, sponges, napkin rings and clips, letter and card holders, and letter openers are just a few of these that appeal to children.

Few tools are necessary. A pair of tin snips, nails, a hammer, and a small block of wood. The processes involved in the working out of these projects are very simple.

1. The design of the problem should be very simple. It should be well planned on paper first.

2. Cut off the top and bottom of the can, open seams and flatten out the metal.

3. Clean metal well and prepare for tracing.

4. Trace the design on the tin and cut it out with tin snips. Old gloves may be used to protect hands from cuts and scratches.

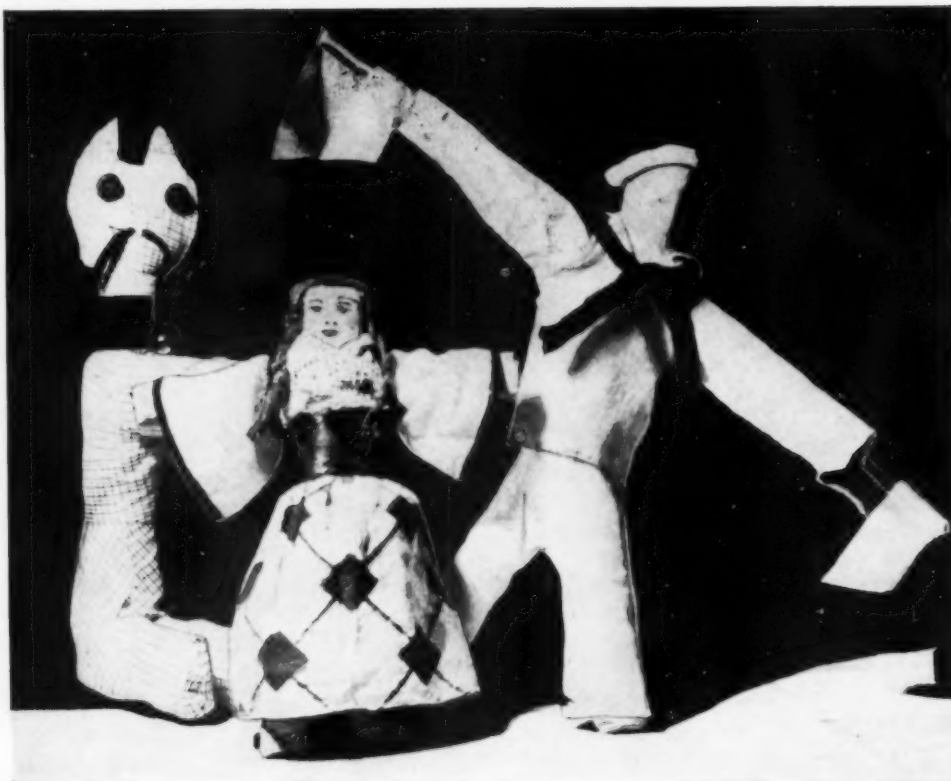
5. The design may be applied to metal either by perforating the surface with the point of a nail, or the pattern may be just indented with the head of a nail.

6. Metal should be placed on a block of soft wood when tapping is done.



FIGURES without CLAY

CHARLES F. BECK
Franklin K. Lane High School
Brooklyn, New York



THIS happened in an informal pleasant sort of way, in one of my art classes. We were discussing our next problem. We hadn't really finished our first; but that is how we are, discussing the next before we finish the first. Someone said: "Let's not draw any more; let's make something that stands up; let's make a figure, oh, an animal or a puppet." Everyone liked that idea.

How do you do it? "Well, you model the figure out of clay and then you paste strips of paper over it. When the paste dries hard, you cut the figure open and pull the clay out."

Well, we needed clay. So I inquired of the art chairman about the clay. "Sorry, we haven't any clay," he answered.

No clay! Let's think. The clay used was only for the framework and once the paste paper was on, why the clay was of no further use and was pulled out. Hmm! Why, maybe we don't need the clay at all. Maybe we can use something light which we can leave in under the paste paper shell when we are finished.

Yes, but what shall we use?

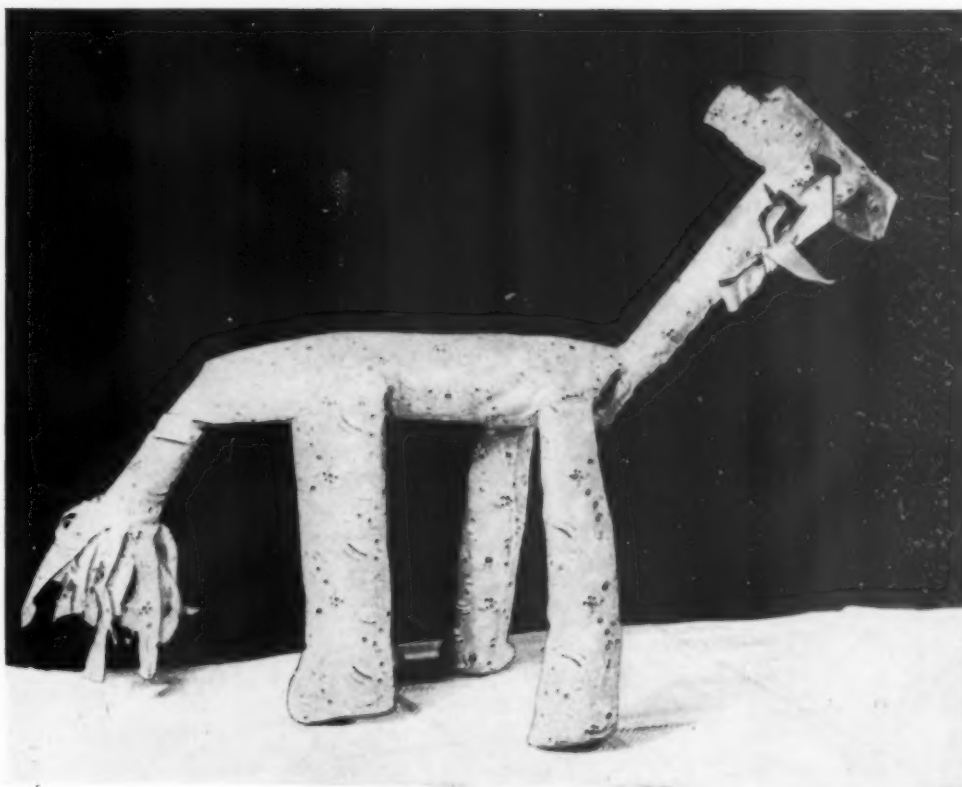
Finally we hit upon an idea. We will build the frame out of rolled newspaper and put our paste paper on that.

Good idea! Let's try it. So we busily rolled trunks, necks, and legs out of newspaper. We kept them in shape by tying them with light cord. We used cord to attach them to each other. It worked and this is how we did it.

PROCEDURE:

We first made a funny long-legged animal with a stretched-out neck, floppy ears and a perky tail. We started by tying up a stocky 6-inch roll of newspaper for the torso. For the lanky forefeet we tied a long roll of newspaper around the body, leaving 8-inch legs sticking out. The hind feet were another roll of newspaper tied to the other end of the torso. Bent around it and tied so that the legs project down, the animal now could stand. Of course, it hadn't any head or tail.

The neck was a long stretched-out roll of newspaper tied along under the torso and bent to project upwards. We bent the free end of the neck to produce a head set at an inquisitive angle. Around the head, like long dangling muffs, we tied a flat folded wad of paper. These were the ears. For a perky tail, a long thin roll of paper was tied to the torso and left jutting out.



Oh! what joy! The animal stood and had a head, tail, ears and, in every way, was quite something.

Our long-legged friend stood easily if a bit unsteadily.

The next step was to make him more solid by applying a coat of paste paper to his gawky body. For this we used paper towel dipped in a solution of flour in water. Ordinary newspaper may be used instead of paper towel. The 2-inch by $\frac{1}{2}$ -inch strips of paper were soaked in the flour and water and applied to the body of our animal friend. Two coats of paste paper were plenty.

As the second coat dried we decided how we should finish our animal. Should we paint our animal or cover him with some patterned cloth?

Painting was simpler and certainly advisable for our first attempt. Tempera paint was our medium and we freely brushed it over our animal. We used a light color for the base. The darker dots, spots, and stripes were painted on when the lighter coat had dried. That's all there was to it.

We didn't just make animals like giraffes, cats or dogs, oh! no! In an advanced class studying costume, we made an Indian squaw with a little papoose swinging on her back. We made a sailor signalling to a ship. We made Martha Washington with a real hoop skirt, hand-sewed and trimmed with lace.

Then there were native and historical figures from all over the world—some of which you may see in the accompanying pictures.



Why, a person could make movable legs and arms; one could make any animal, puppet or doll.

This method could be used at home, at a party, on a rainy day, or why not a sunny one?

Kindergartens, craft shops, costume classes, history and geography classes—all you need is an imagination and some old newspaper.

ENGAGEMENT CALENDAR

From the Art Class of
Maplewood-Richmond Heights, Missouri,
Senior High School

ESTHER McDONALD BROWN, Teacher



CENTER RING

TANYA SHANNON

The students in the art classes of Maplewood-Richmond Heights, Senior High School, under the direction of the instructor, Mrs. Esther McDonald Brown, have compiled an attractive engagement calendar. There are 72 block prints suited to the various seasons and holidays of the year and opposite each block print is space for recording engagements and extra pages are provided for memoranda. The students have had the books printed and they sell them for one dollar each. Over two hundred and fifty have been sold.



Circus Horse

Marge Moore



JOYOUS SPRING

MONICA BRODHAGE



RHYTHM

PAT LAT



SOUTH PACIFIC

BOB KELLY



STORY HOUR

MARIANNA WEBB



FRESHMAN DANCE

MARY JANE NOONAN



ROUNDUP

RUTH VOLLRATH

Pages from the Engagement Calendar, the art class of Maplewood-Richmond Heights Senior High School. Art Teacher, Esther McDonald Brown

FLEXWOOD

ETHEL JOHNSON
Lanier High School
Montgomery, Alabama



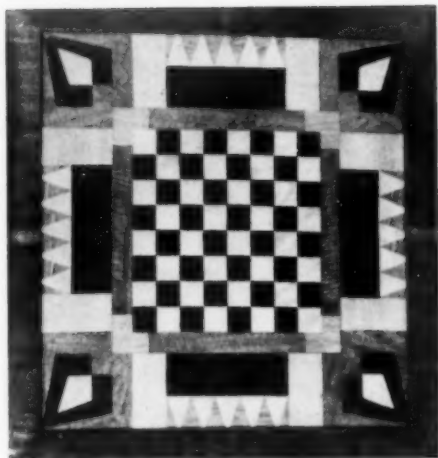
MY FIRST experience with Flexwood was in an art class at Teachers' College, Columbia University, in the summer of 1938. I was so interested in this work that I wanted my pupils of that fall to have a like experience. The wood comes in 8- by 10-inch "sample" sheets from the United States Plywood Corp., 103 Park Ave., New York City. It is expensive, consequently I am not able to use it every year. My pupils pay a fee of one dollar each semester—and from this amount, about one hundred twenty-five dollars this past term, I must provide all materials. Some years a small surplus is on hand at the close of school—so when my account has accumulated a small fund beyond the actual fees, I can afford to buy



"Flexwood"! This past semester the wood cost fifty dollars—then added to this was the cost of the wall-board base, glue, extra knives, razor blades, and scissors.

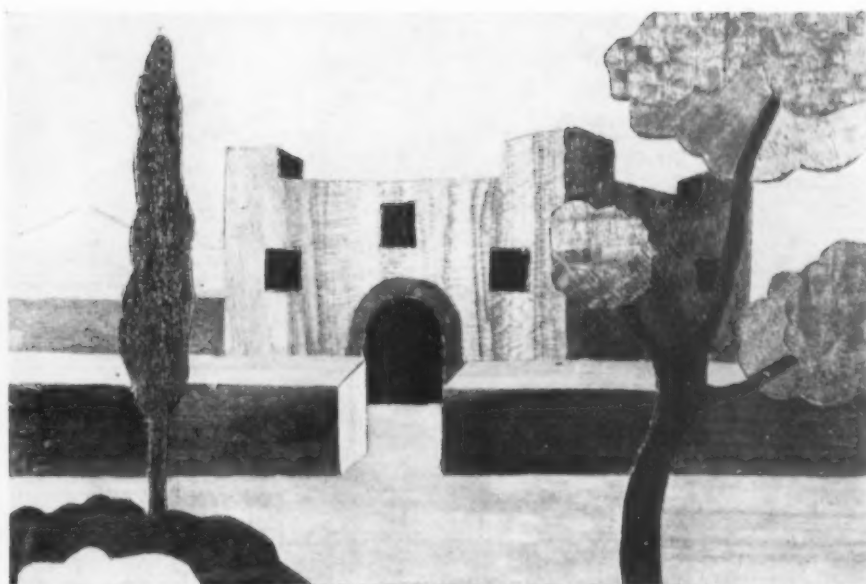
Each pupil, after much searching, decided upon some particular scene—sad experiences during the fall of 1938 taught me to discourage the use of human figures and animals. Most of the pupils selected scenes from the *National Geographic Magazine*. These, of course, had to be simplified to a very great extent. Their sketches were made on water color paper, 6 by 9 inches, as that was the size of the wall-board base. The outlines were traced on the wallboard—and then actual woodwork began. It is not easy work, as the width of a pencil line can alter the fitting together of the numerous small pieces. At the end of each class period, their pictures were stacked with waxpaper between them—then paper-covered bricks were used as weight on top of this pile. This is one piece of work in which every pupil was deeply interested—and most of them were regretful when the project was completed.

In buying the "Flexwood," I bought from the two lower priced groups. As these did not include the dark woods, I stained some of the light and medium toned woods with craft stains—using mahogany and Adam brown in various degrees of strength. By using these on different kinds of wood, many varieties of dark tones were obtained.



Checkerboard of Flexwood by girls of Lanier High School for Veterans' Hospital near Montgomery, Alabama. The board is two feet square with a two-inch frame of walnut, made by Manual Arts boys. Seven different woods were used, none stained as were some in the panels. Woods used:

East Indian Redwood
Avodire
Flat cut Bella Rosa
Ribbon Mahogany
Figured Red Gum
Birch
Bird's-eye Maple
Walnut



After the pictures were thoroughly dry, they were given two coats of white shellac, then rubbed down with steel wool.

Each pupil made one picture, but the department as a whole made a 2-foot square checkerboard, which will be presented to the U.S.O.—we expected to make two but our "Flexwood" gave out! Seven kinds of wood were used—none were stained. A special order was made for the dark squares—East Indian Rosewood. A few of the pupils used the scraps in their pictures. As I am unable to send this piece to you—one of our teachers will make a photograph of it and I shall forward that as soon as possible—with a list of the woods used. You need not return the photographs. I said the class as a whole, but most of the work was done by four or five girls—one boy cutting the checks.



ART FOR MORALE

W. MERLE WEIDMAN

Art and Crafts Teacher
Modoc Union High School
Alturas, California

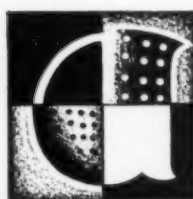
Instruction on
poster lettering



Students conferring on sketches
"What do you think of this sketch of Jeannie?"



Sketching the idea for the side drop



STEPHEN FOSTER PROGRAM and how the art class became a very important link in making the program a success.

Before telling our story we want you to know a little about our high school and community. Alturas is located in the most northeastern corner of California at an elevation of 4500 feet. It is a rural town of approximately 2500 people. Modoc County people make their living primarily from logging, lumber mills, cattle, grain, and sheep raising. Alturas is fortunate in having a very modern, up-to-date high school. Today there are not more than 225 students in high school and many of these come to school on one of three bus systems, traveling from fifteen to fifty miles each way.

The Stephen Foster Program was initiated by our music teacher, Jack Martin, who did a grand job of coordinating the many parts of the production. It was truly a cooperative program by the students of the school as the program shows. The Production Staff was made up of the following:

- Art Class Students—scenery design and painting, program cover, posters.
- English Class Students—script, dialogues.
- Farm Mechanics Students—heavy construction, graduated platform scenery, props.
- History Class—research work.
- Home Economics Class—costumes, construction of curtains.
- Music Class—orchestra.
- Office Practice Class—mimeographing music.
- Physics Class—orchestra lights, lighting effect.
- Rehearsing of Actors—principal and director.
- Shop Students—property and scenery construction.
- Business class—ticket printing.
- Typing Class—typing of script and dialogues.
- Spanish Class—usherettes.
- Vocal Music Class—chorus.

How Art became such an important link in this morale program is of course our prime interest here. Before much had been done about presenting the idea of the program to the faculty, the music teacher contacted the author on the possibilities of the art class putting in a good deal of work on a program the nature of which had never been tried before at this high school. Art then became an immediate practical item which could make or break the entire original idea. The "show must go on" and the art class must make good.

The students were presented with a general idea of the program and rough ideas of what the stage sets might be. The class, being made up mostly of ninth graders, knew very little about stage terms, much less the approach to set designing. A brief period was spent in doing various jobs to acquaint them with this phase. The students had had experience in cooperative activities before, so jobs were meted out to groups most interested in them.



Students painting cotton on side drop

Some boys and girls measured our stage and then made sketches of same with dimensions. Others did research on stage set arrangement, on terms, costumes, books, and magazines that dealt with the period of Stephen Foster's day and on Foster's songs. These preliminary jobs were found to be very important in stimulating interest and building a background for the students' creative art efforts to come. A list of songs was put on the blackboard along with the stage diagrams and then a list of student ideas as to what might be done in the way of rough sketches for the main backdrop, two side drops and two cheesecloth-covered towers, the latter to be on the main floor of the auditorium flanking the stage. This list included such as follows: corn and cotton fields; darkies working and playing; ferry boat; Jeannie with the light brown hair; early-American costumes; evening at the cabin, and others.

The art work at this stage was divided into three parts so that the students would become more clear in their thinking and doing: *Think, Plan, Build*. The ideas in the above paragraph came under the "Thinking" stage.



"Ring out de Banjo" practice

Under the "Planning" stage came the making of rough sketches. Some students in groups, others alone, made costume drawings and paintings, others created sketches for the main backdrop, still others did drawings for side drops. About this time wood-working classes, along with art student help, had made the side towers, the graduated platform for the chorus, and had completed an arrangement for hanging the back and side drops. Some art students then took on other planning jobs such as getting prices on cheesecloth, muslin, calcimine, paints and brushes, and other materials to be used. Others planned and made a miniature stage-setting showing very vividly how the backdrops and sets were to appear. This visual-aid piece of equipment stimulated interest in the program.

A new scene was introduced. Time was getting short and students were busy working on definite jobs, however a forest scene with campfire and southern soldiers sitting around it had to be illustrated. The whole class was asked to hand in, within a forty-minute period, an idea sketch. It was difficult to get them to quit their other work and start creating anew. The experiment of almost forcing them to do a creative problem in such a short time brought fascinating results. From the sketches obtained, as from sketches presented on any phase of the work, a class vote was taken to select the sketch to be improved upon and enlarged.

Soon students were actually laying out in soft pencil their cooperative efforts on full size muslin back and side drops. We used the cottage floor, stage and auditorium floors and had to fold these muslins up at the end of the fifty-minute art period. Then came mixing of paint and the painting of large and small strokes on the final setting pieces. Students worked diligently to finish on time, often working at noon and certain of them being excused from their other classes so the show could go on.

Along with all this the art class was called upon to make posters to advertise the program. At times we did not see how we could do all the work, but then some jobs were practically finished so five or six

(Continued on page 5-a)



A MUSICIAN PAINTS MUSICIANS

(Rehearsal Quickies) by Joe Golan

Teacher, JESSIE TODD
University of Chicago
Laboratory School



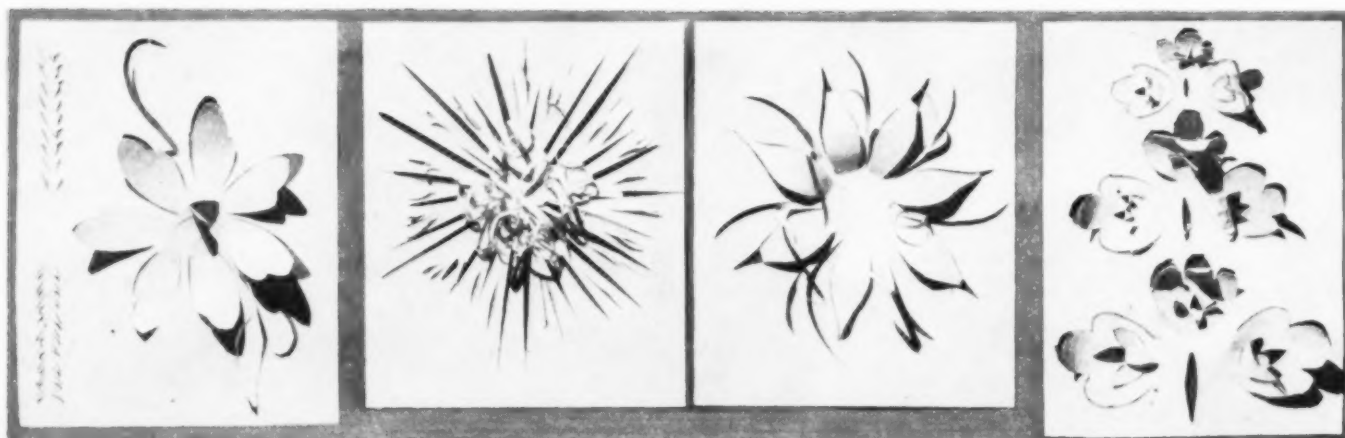


JOE GOLAN

... age thirteen, talented violinist, decided one day to leave his small pencil sketching and paint something big with India Ink, brush and white paper 22 by 28 inches in size. First he made the conductor the art teacher and the children were thrilled. They said, "Make more." He made eleven sketches. Four are reproduced here. All were made very quickly. None took more than seven minutes. No pencil lines were drawn. Joe knows his orchestra and he had fun making these sketches. Joe is strong and he likes to play baseball and other real boys' games. These sketches are full of rhythm and music, powerful and sincere.

PAPER FOR MODELING

JANE REHNSTRAND
State Teachers College, Superior, Wisconsin



Experiment with flowers



Experiment with leaves

PAPER is always on hand and is fascinating material to experiment with. For the past few years many projects have been constructed from paper for shop windows, show cases, ballrooms, and schoolroom decorations (most of the largest department stores of New York and Chicago have used paper sculpture).

WHAT CAN YOU DO WITH PAPER?

Give each student a few sheets of white drawing paper to experiment with. He will soon discover that paper can be pleated, folded, punched, curled, spiralled, crushed, and twisted.

Try creating with these folded, curled, or pleated forms. A rolled piece of paper may suggest a calla lily; a pleated strip, the organ cactus; a curl, like hair. Numerous ideas may be created and after the above experimentation you are ready to plan a project.

The following project is one of many that paper sculpture suggests.

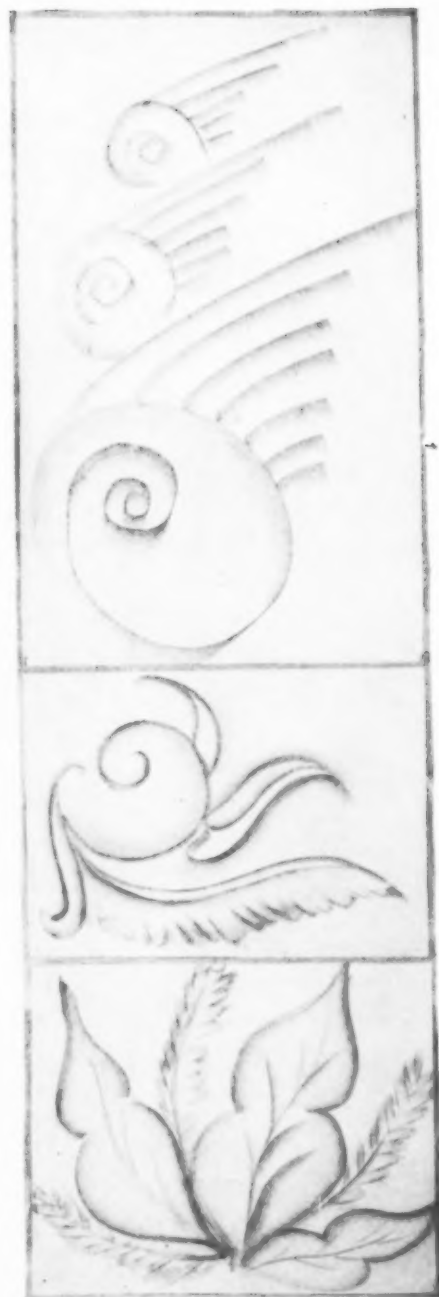
FLOWER, STEMS, AND LEAF PROJECT

This project was used for flower posters, screens, window decorations, place cards, and tea decorations.

Experiment with a piece of white drawing paper about 6 by 5 inches, draw a flower form—daisy, water lily, or bachelor button—large enough to fill the



Graphite sketches



Suggestions for paper sculpture

entire paper, cut out the petals with a razor blade as shown in illustration 1. With a pencil curl the petals forward or backward. Try several flower forms.

With another piece of drawing paper experiment with leaves. The leaves should have a number of serrations that will form a border design around part or all of the leaves. See illustration 2.

Cut the leaf edges, fold, curl, pleat, or spiral them. Now use a sheet of white paper 12 by 18 inches for your next experiment. It is helpful to form a number of rhythmic exercises, using the flat side of a graphic

stick, to become familiar with rhythmic composition. See illustrations.

With pencil or chalk swing in a composition of flowers, stems, and leaves; stems make uninteresting slits in the paper and should be used sparingly. After a satisfactory composition has been completed, cut the form out as before, being careful not to cut too far into the forms as this will weaken the construction.

Finish the composition by curling, pleating, or folding petals and leaves. Butterflies, bees, and birds may be used in the composition.





THE HOLY FAMILY
"Mother and Infant"
 By Maxine Petoskey, 10th Grade

"Joseph"
 By Anne Kirby, 12th Grade



ANGELS
 By Virginia Clark, Lillian Greskowiak, 12th Grade

USING PAPER

ENID W. COMBS

Art Instructor
 Central High School
 Grand Rapids, Michigan

Making the most of the characters of various papers has been very absorbing to art students at Central High School. Here are some of our experiments.

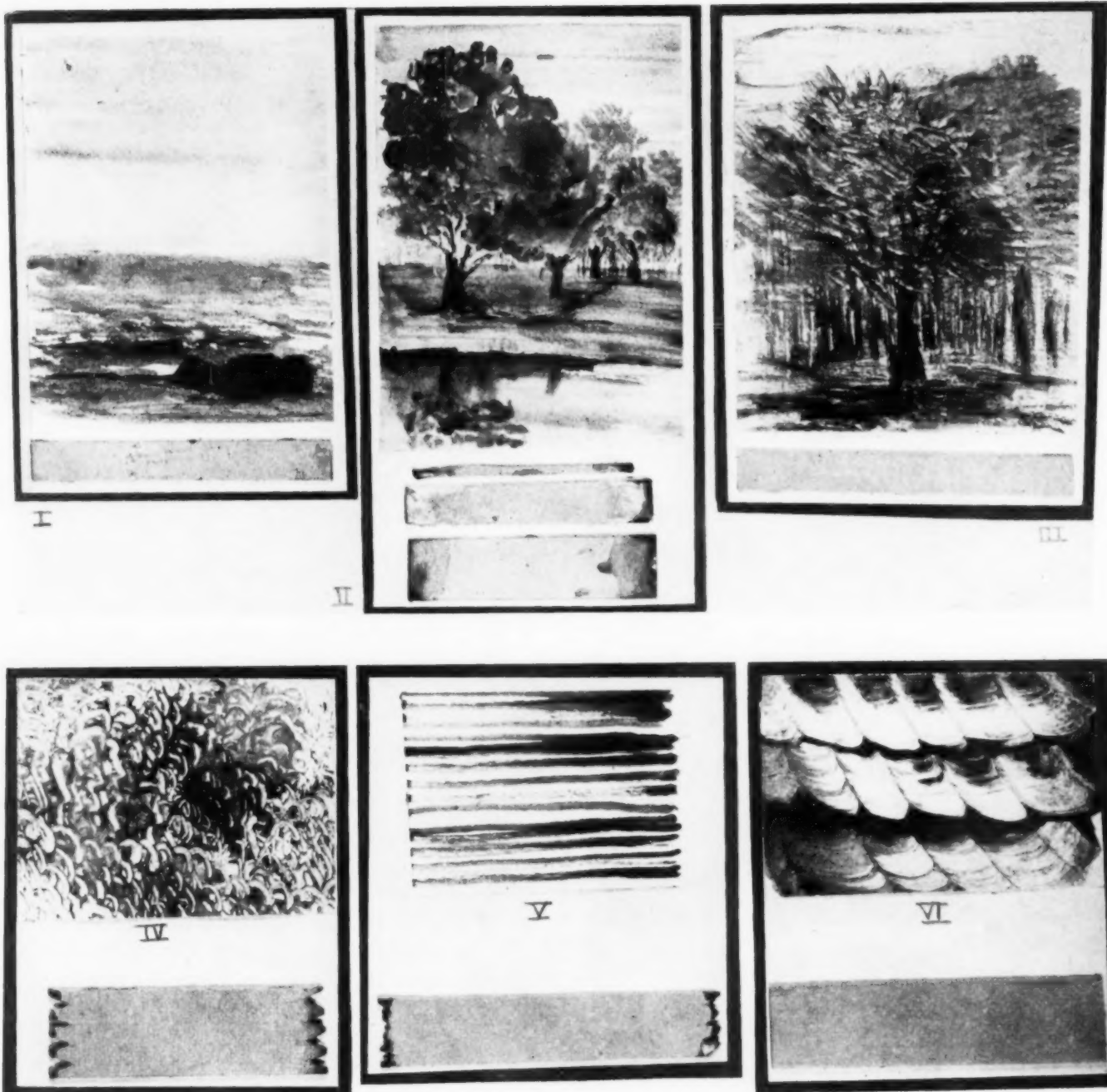
1. White Bristol board (24 by 28 inches) is splendid for developing interest in sharp edges, clean cut lines, smooth rolling surfaces, and expressive highly simplified form. This very "constructive" material offers a splendid opportunity in finding out just what a material can do for you and gives an abstract, or adult, approach to "things in the round." To keep a purely "stiff paper" approach, several of the figures were constructed by the cutting, creasing, rolling of single sheets of the bristol. The Nativity Group illustrated, done by senior high school students, was our contribution to the school hall Christmas decoration.



"Young King"
 By Jeanette Hertel

THREE KINGS
"The Ethiopian"
 By Gretne Fibiger

"The Old King"
 By Henry Boogard



CARDBOARD WEDGES for BRUSHES

ALICE MARLAND, Elementary Art, Ossining, New York

ILLUSTRATION I. Landscape painted with wedge of cardboard. Illustration II—Notice effect of various widths of cardboard. Ends and corners used for foliage effect. Illustration III—To get oil paint effect, spread layer of thin paste first, then experiment with

strokes. Illustrations IV, V and VI—Designed all-over patterns and textures, paste and color applied with cardboard wedge. Cardboard strips and ink are excellent tools for lettering to replace expensive lettering equipment.



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ART FOR MORALE

(Continued from page 209)

students got busy designing posters. Finally, two students created a design and made a block print for the program cover. The job of printing the block print was just too much for us; however, a mechanical drawing student offered to print it for us in his father's print shop.

The author had the pleasure of presenting before the local Rotary Club many of the rough idea sketches, finished drawings and paintings, and the miniature stage-setting. Later an art student presented some of the same material to the Lion's Club.

Approximately one thousand people attended—a full seating capacity of three hundred at each performance. A free show was given the grammar school one afternoon. The consensus of opinion was that this type of program was unique and inspiring to the community.

Certain general results to which art had contributed were obtained:

A unifying of the school by having all departments work together toward a common goal.

A realization that the integrated method of teaching in the high school can be successful, and can contribute much toward creating a problem-solving consciousness of those involved in the production.

A consciousness that art is a very important factor in everyone's life.

useful articles as one can imagine. These may be colorful as well as useful, and "Mother" will be delighted to have a set of several sizes. The material may be a product of your own "backyard."

★ Hutchins Intermediate School, Grade 9, Detroit, Michigan, has contributed through its Art Instructor, Helen G. Crathern, and the Supervisor of Art, Mabel Arbuckle, a splendid report of how the pupils made an entirely new type of "Year Book," or graduation book. Turn to page 188 and receive an inspiration to plan something for the graduating class of 1945 which will occupy the art room from now on, and leave a record of achievement which coming generations may recall with pride.

★ The Editor of this particular number of *School Arts* has herself given us a new idea for the use of paper. To be sure, we must be economical in the use of paper, but there are legitimate uses which should not be avoided and one of these is in training boys and girls to be dexterous as well as artistic. The Misses Rehnstrand tell us in a few words and with several fine illustrations many things which may be done with paper. Note particularly (pages 212, 213, 214) how third dimension is developed by curling, pleating, and folding. By the way, it was not a simple problem

(Continued on page 9-a)

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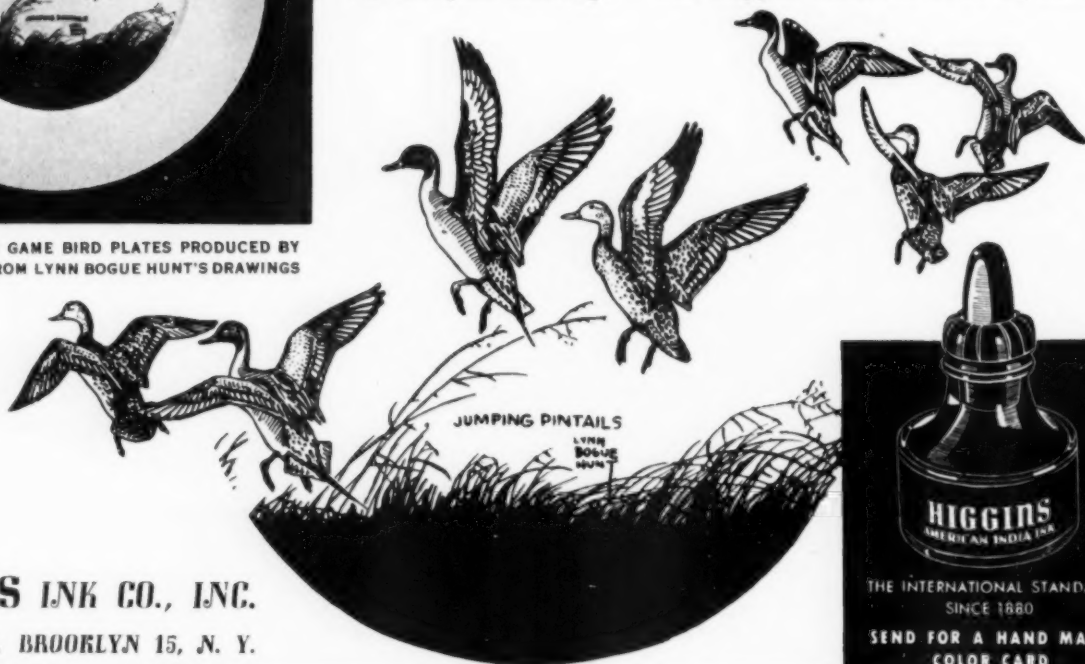
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